

ARTIMISI, ANTHONY B., D.M.A. The Study of Jeff Porcaro's Musical Style and the Development of an Analytical Model for the Study of Drum Set Style in Popular Music. (2011)

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Jeffrey Thomas Porcaro was one of the preeminent drummers from the middle of the 1970's through his untimely passing on August 5, 1992. He was a founding member of the Grammy Award winning band, Toto, and the list of albums on which his drumming appears includes six hundred ninety-three entries. His willingness to help others and commitment to excellence made a lasting impact on the drumming community and the music industry as a whole.

The goal of this research was to complete an analysis of Porcaro's drumming style. In order to accomplish this goal, a model was developed that allowed for the analysis of drum set performance based on Robert Breithaupt's article entitled "Musical Considerations for Drumset Improvisation." This article identified nine strategies teachers can use with young students regarding drum set improvisation. Seven of these strategies were used to form a comparative analytical model of musical elements which created a summary of drumming style implemented on Jeff Porcaro for the purposes of this paper: Dynamics, Rate of Strokes, Accents, Rests and Rhythmic Figures, Unisons, Hand-to-Foot Distribution and Special Effects.

Porcaro's peers and colleagues identified six songs as being representative of his drumming: Boz Scaggs's "Lowdown," "Lido Shuffle," "Gimme the Goods" and "Jojo," Steely Dan's "Gaucho," and Toto's "Rosanna." The analytical model applied to the choruses of these songs shows that Porcaro manipulated the different musical elements in

a variety of way in order to build to a musical peak during the final chorus of each song. Most consistently, but not exclusively, this includes an increase in Dynamics, Rate of Strokes and Accents coupled with the manipulation of Rhythmic Figures and Hand-to-Foot Distribution resulting in an increase in musical energy as the songs progress. It is hoped that this model can be used to create a database of stylistic analyses to further the pedagogy of the instrument.

THE STUDY OF JEFF PORCARO'S MUSICAL STYLE AND THE
DEVELOPMENT OF AN ANALYTICAL MODEL FOR THE
STUDY OF DRUM SET STYLE IN POPULAR MUSIC

by

Anthony B. Artimisi

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Approved by

Committee Co-Chair

Committee Co-Chair

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of
The Graduate School at the University of North Carolina at Greensboro.

Committee Co-Chair _____

Committee Co-Chair _____

Committee Members _____

Date of Acceptance by Committee

Date of Final Oral Examination

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CHAPTER I

BIOGRAPHY OF JEFF PORCARO

Jeffrey Thomas Porcaro (April 1, 1954 – August 5, 1992) was arguably the most successful out of the small group of professional recording session drummers¹ of the 1980's and a founding member of the Grammy Award winning band Toto. He performed on many recordings with a wide variety of artists from the 1970's through early 1990's, so much so that popular music critic William Ruhlmann wrote, "It is no exaggeration to say that the sound of pop/rock drumming in the 1980's was, to a large extent, the sound of Jeff Porcaro."² This chapter will discuss Porcaro's drumming career and musical legacy.

Porcaro was born into a strong musical family. His father is the famous percussionist and jazz drummer, Joe Porcaro and his uncle and godfather is the legendary percussionist, Emil Richards. Although Jeff took drum lessons from his father for several years, he considered himself a poor student and a "street drummer."³ His father, however, felt that Jeff had a special talent saying, "Jeffrey got started so quickly. I'd take him to

¹ A glossary of definitions of specialized percussion techniques and popular music terms are included in Appendix B.

² William Ruhlmann, "Jeff Porcaro | AllMusic," 2010, <http://www.allmusic.com/artist/jeff-porcaro-p112306/biography>.

³ Gary Farmer, "Like Father, Like Son," *Modern Drummer*, July 1978, http://www.toto-music.net/jeff_tribute/prasa/prasa02.php; Joe Ventura, "Jeff Porcaro--The Groove Master: 12/06," August 19, 2010, http://jeffporcaro.blogspot.com/2006_12_01_archive.html.

rehearsals with me and let him play my drums when we were on break. His feet could barely reach the pedals... deep down I knew Jeffrey had something.”⁴

Immersed in a musical environment, Porcaro studied the playing of popular drummers and performed with a variety of bands throughout his childhood and teen years. In 1972, prior to his high school graduation, and at the recommendation of future Toto bassist Dave Hungate, he auditioned and was subsequently hired to play for Sonny & Cher. He went on the road in 1972 at the age of seventeen, and was awarded a high school diploma although he did not complete his studies.⁵

In 1974, Porcaro was earning \$1,500 per week with Sonny & Cher and left the group to perform with Steely Dan for \$400 per week. For him, it was an easy decision:

Steely Dan was my favorite group even before I knew who they were. I thought they were a bunch of bikers from up north (California). They looked so mean and bad on the inside jacket of their album, *Can't Buy A Thrill*. But I thought they were it . . . harmonic-ally, the lyrics, man, Becker and Fagen blow my mind. And still to this day, they are it, they are what should be happening now.⁶

Porcaro toured with Steely Dan and played on their album “Katy Lied” which was released in 1975 when he was nineteen years old. This album is unique because it represents the only Steely Dan album that features one drummer from beginning to end.⁷

⁴ Greg Rule, liner notes to Various Artists, *Tribute to Jeff Porcaro*, Compact Disc (Zebra Records, 1997).

⁵ Ventura, “Jeff Porcaro--The Groove Master: 12/06.”

⁶ Ron Cohen, “Spotlight Gazette: Jeff Porcaro,” *Downbeat*, September 8, 1977, http://www.toto-music.net/jeff_tribute/prasa/prasa01.php.

⁷ Ken Micallef, “The Drummers of Steely Dan,” *Modern Drummer*, November 1992, http://www.toto-music.net/jeff_tribute/prasa/prasa25.php.

After this, his reputation quickly grew and he was in constant demand for recording studio work.⁸

Feeling the need to have a more active role in the creative process of music making, Porcaro formed the band Toto in 1976 with longtime friend David Paich who was already a noted songwriter and session keyboardist. The duo recruited high school friend Steve Lukather (guitar), Jeff Porcaro's brother Steve Porcaro (keyboards) and session bassist and long-time colleague David Hungate to be in the band. Bobby Kimball was hired as the lead vocalist. Jeff juggled duties with Toto and a career as a session musician until his untimely death in 1992, at which time he suffered a fatal heart attack, with the "effects of cocaine use" listed as a contributing factor.⁹

Over the course of his career, he performed on 693 records with many of the top music artists including Michael Jackson, Michael McDonald, Madonna, Chicago, Ray Charles, Aretha Franklin, and Paul McCartney (see Appendix C for a full discography). Many of the albums on which he performed were critically acclaimed and were nominated for or won numerous awards. Most notably, two albums featuring his drumming were awarded thirteen Grammys in a two-year span. In 1982, Toto set the National Academy of Recording Arts and Sciences (NARAS) record for most Grammy Awards in a year (six) with the release of "Toto IV".¹⁰ The following year, he was hired

⁸ Ventura, "Jeff Porcaro--The Groove Master: 12/06."

⁹ Toto, inc., "www.toto99.com-Official TOTO Website-Band History," 2011, <http://www.toto99.com/band/history/history.shtml>; David Wild, "New facts on Porcaro death.," *Rolling Stone*, no. 644 (November 26, 1992): 20.

¹⁰ William Ruhlmann, "allmusic (((Toto IV > Overview)))", 2010, <http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:dpfwxq95ldke>.

by Quincy Jones to play drums on four songs for Michael Jackson's "Thriller" which set a new record for most Grammy Awards in a year by winning seven.¹¹

One of the hallmarks of Porcaro's style was his deep sense of groove and sense of time. Groove is defined as an understanding of "[setting] up the proper feel for a tune and [making] a familiar melody sound more interesting"¹² In the April 2010 issue of *Drum! Magazine*, Porcaro is listed as one of the "15 Greatest Groove Drummers of All Time."¹³ Session drummer Jim Keltner echoed these sentiments saying, "He possessed all the qualities a drummer should have... imagination, articulateness, the deep, deep wonderful pocket that they call the groove, and the feeling. Most of all, he had that *time* that was just straight from heaven. Nobody did it better than Jeff."¹⁴ In eulogizing Porcaro, session drummer John "JR" Robinson echoed Keltner's sentiments stating that he [Porcaro] was "the epitome of style" noting that he "understood not just rhythm, but melody and harmony and song form, and had a real quick retention."¹⁵

Porcaro was deeply dedicated to getting the best drum performance on every song. His dedication was so great that he would often recommend other drummers whom he felt would be a better fit for a situation than himself. Session drummers Vinnie

¹¹ Allmusic, inc., "allmusic (((Thriller > Charts & Awards > GRAMMY Awards)))", 2010, <http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:w9fixq95ld6e~T32>.

¹² George Tantchev, "Assymetric Grooves for Drumset," *Percussive Notes* 42, no. 4 (August 2004): 28.

¹³ Sam Pryor, "Hall of Fame: The 15 Greatest Groove Drummers of All Time," *Drum! Groove Issue Preview*, April 2010, 48, <http://issuu.com/drum/docs/drum-groove-issue>.

¹⁴ Melinda Newman and Deborah Russell, "Music Biz Grieves Loss of Porcaro," *Billboard* 104, no. 34 (August 22, 1992): 86.

¹⁵ Ibid.

Colaiuta and Mike Baird and Steely Dan founders Walter Becker and Dan Fagen each shared stories of Porcaro calling other drummers during recording sessions:¹⁶

There are a lot of great musicians in this town, some who are great at certain things... If somebody says, 'We're going to do a Chicago shuffle, a two-handed thing,' I'm [Porcaro] sitting there thinking, 'If there's an Earl Palmer who can do that way better than I can, what's wrong with having Earl Palmer in for that one tune?' There are specialists who would be the best for the song, best for the artist, best to make the producer shine. I'll say, 'You want the "Imagine" feel? There's the guy,' he says, pointing to Jim Keltner.¹⁷

David Hungate, recalling his first session with Porcaro and his career, noted that he feels Porcaro should be the standard against which other drummers should be measured. Hungate also discussed Porcaro's inspiring playing and keen ability to help an artist realize his/her vision for a song or album:

We did three tracks that night. When we left, the sun was shining brightly. I wasn't particularly tired... I felt like I could listen to this 'Jeff' kid play forever. I still feel that way.

Jeff had that rare combination of a brilliant mind and a sensitive artist's soul. To many he became the standard by which drummers are judged, yet to refer to Jeff only as a drummer is to somehow understate the case. He was a composer, arranger, and a formidable wit who happened to express himself through his playing... the thousands of records he made and the songs he wrote - will stand forever as an indelible monument to his genius, and an inspiration to future generations of musicians. Those of us who had the great privilege of knowing Jeff and working with him can know that, for a while, we walked with a giant.¹⁸

¹⁶ Robyn Flans, "L.A. Studio Round Table," *Modern Drummer*, November 1990, http://www.toto-music.net/jeff_tribute/prasa/prasa15.php; Robyn Flans, "Jeff Porcaro: A Special Tribute," *Modern Drummer*, December 1992, http://www.toto-music.net/jeff_tribute/prasa/prasa24.php; Ventura, "Jeff Porcaro--The Groove Master: 12/06."

¹⁷ Flans, "L.A. Studio Round Table."

¹⁸ Flans, "Jeff Porcaro: A Special Tribute."

Reflecting on Porcaro's success in the music industry, famed session guitarist/songwriter/ producer Danny Kortchmar shared how he felt Porcaro's personality, in addition to his drumming ability, was important to his being the drummer of choice for a wide variety of artists:

He was the single most beloved musician that I can think of... He had so much character and personality. If you had him on drums for a session, it was like an event... He had to change from sticks to one stick and one brush and back to sticks about three or four times [On Don Henley's "New York Minute"], and he played it right through all on one take. How many guys can do that? If he wasn't available for that track, I would have just waited until he was.¹⁹

Porcaro passed away in 1992 at the age of thirty-eight. He was inducted into the Modern Drummer "Hall of Fame" in 1993, and many drummers of the current generation cite him as an influence on their playing.²⁰ He has inspired numerous domestic and international fan websites.²¹ Jennifer Lucas created a Facebook "Fan" page in April 2008 dedicated to Porcaro that is currently "liked" by 12,471 people.²² Singer/ songwriter

¹⁹ Newman and Russell, "Music Biz Grieves Loss of Porcaro," 86.

²⁰ Modern Drummer, "'Modern Drummer' 2004 Readers Poll Results," *Modern Drummer* 28, no. 7 (July 2004): 57.

²¹ Bernhard Castiglioni, "Drummerworld: Jeff Porcaro," 1997, http://www.drummerworld.com/drummers/Jeff_Porcaro.html; somusical.com, "In Memory of: JEFF PORCARO," 2011, <http://jeffporcaro.net/>; Julia Stoff, "Jeff Porcaro-wspomnienie o muzyku," 2006, http://www.toto-music.net/jeff_tribute/; Mary Oxborrow, "Jeff Porcaro Session Tracks," 2000, <http://www.frontiernet.net/~cybraria/>; Toto, inc., "Jeff Porcaro's Discography | TotoNetwork," 1999, http://totonetwork.com/jeff_disc; Ventura, "Jeff Porcaro--The Groove Master: 12/06"; Magnus Liljeqwert, "Magnus Liljeqwert Homepage," 2000, <http://home.swipnet.se/ml/pages.html>; Reun, "Totolegend, le site dédié à Jeff Porcaro," 2011, <http://totolegend.free.fr/>.

²² Jennifer Lucas, "Jeff Porcaro," 2011, <http://www.facebook.com/home.php#!/pages/Jeff-Porcaro/23369665896>.

Richard Marx summed up Porcaro's legacy well: "To me there was no better drummer than Jeff Porcaro. His musicianship and kindness to me will never be forgotten. OUR LOSS IS HEAVEN'S GAIN."²³

²³ Richard Marx, "www.toto99.com-Official TOTO Website-Tribute to Jeff Porcaro," September 20, 2010, <http://www.toto99.com/jeff/tribute.shtml>.

CHAPTER II

LITERATURE REVIEW AND RESEARCH METHODOLOGY

Chapter Two will present a literature review of the existing scholarship on the analysis of drum set performance and will conclude with an explanation of the method that will be used to analyze Jeff Porcaro's drumming in representative songs. Since there is no extant method that allows for the stylistic analysis of drum set performance, the author has developed a formalized analytical model to study drum set performance.

Literature Review

A literature review of scholarly writing dedicated to the analysis of drum set style yields few results – none which include a transferable analytical model. What follows is a review of the analytical methods found through searching the archives of *Percussive Notes* (the journal of the Percussive Arts Society), *Modern Drummer*, *Dissertations & Theses: Full Text* database, Google Scholar and Google.

“Sidney “Big Sid” Catlett: The Development of Modern Jazz Drumming Style”²⁴ is a 1991 dissertation by James Michael Hutton, D.A. which seeks to analyze Catlett's playing style as an accompanist and soloist. Hutton identified five analytical elements which he used for his analysis:

²⁴ James Michael Hutton, “Sidney “Big Sid” Catlett: The Development of Modern Jazz Drumming Style” (Dissertation, Greeley, Colorado: University of Northern Colorado, 1991).

1. Infrastructure – “the interpretation of ternary vs. binary divisions of the beat at various tempos and the degree of rhythmic displacement of the basic beat.”
2. Superstructure – “the rhythmic construction of the phrase conceived in terms of the infrastructure.”
3. Note placement – “the level of blend that exists between the drummer and the musicians with which he was performing.”
4. Relaxation – “more or less the subjective sense of the effortlessness by which the performer plays.”
5. Vital drive – “combination of undefined forces that creates a kind of ‘rhythmic fluidity.’”²⁵

These five elements are valid for the scope of Hutton’s study, but include a level of subjectivity and a focus towards jazz drumming. The goal for this paper’s analytical model is an objective and transferrable model which can be used in multiple genres.

David J. Schmalenberger, D.M.A., completed a dissertation in 2000 entitled “Stylistic Evolution of Ed Blackwell: The Cultural Intersection of New Orleans and West Africa.”²⁶ The document shows how Blackwell’s drumming evolved throughout the course of his career by comparing transcriptions of Blackwell’s performances with selected transcriptions of other musical works. While this is an important study, a systematic approach discussing specific elements of drum set performance is not identified which can be used to present a comparative summary of findings. Wei-hua Anna Zhang, Ph.D.’s article entitled “Some Characteristics of Max Roach's Music”²⁷

²⁵ Ibid., 23-24.

²⁶ David J. Schmalenberger, “Stylistic Evolution of Ed Blackwell: The Cultural Intersection of New Orleans and West Africa” (Dissertation, Morgantown: West Virginia University, 2000).

²⁷ Wei-hua Anna Zhang, “Some Characteristics of Max Roach's Music,” *Percussive Notes* 34, no. 2 (April 1996): 7-21.

offers a discussion of a variety of songs and solos on which Roach performed. The conclusion of the article states,

He has inherited knowledge from his forebears; studied the culture of his own African heritage; borrowed from the traditions of other peoples, such as those of India and Western Europe, and learned from his peers and also his students. He can play a very simple phrase that expresses deep feeling, and is a genius in the way he manipulates these materials.²⁸

While Zhang's article presents good insights into Max Roach's playing, she does not offer a transferable analytical method for the description of style as needed in this paper.

Methodology

Although the literature review did not yield a standardized methodology for analyzing drum set performance, the concepts presented in an instructional strategy for drum set improvisation by Robert Breithaupt can be transformed to an analytical method. Breithaupt is Professor of Music and Department Chair of Music Business and Industry studies at Capital University. He is a highly respected drum set performer and pedagogue and has written books on percussion education and been published extensively in the major percussion journals and magazines including *Percussive Notes* and *Modern Drummer*.²⁹

²⁸ Ibid., 19.

²⁹ Capital University, "Robert Breithaupt," 2010, <http://www.capital.edu/3771/>.

Breithaupt's article entitled "Musical Considerations for Drumset Improvisation," published in the Fall 1987 issue of *Percussive Notes*³⁰ identifies nine strategies teachers can use with young students regarding drum set improvisation. What follows are the nine strategies with definitions:

A. Dynamics – applying dynamic contrast to an ostinato for “profound effect;”

B. Tempo/Rate of Strokes – affecting “musical tension” through the use of rhythmic variety “either on one drum or on the entire set;”

C. Accents – experimenting with accents over an ostinato or “syncopated passage” to develop “polyrhythmic concepts and rhythmic tension;”

D. "Space" (Rests and Rhythmic Figures) – “Incorporating rests and space to create rhythmic patterns for improvisation is the basic alternative to a never-ending string of eighth or sixteenth notes.”

E. Double Strokes/Sticking Patterns/Unisons – Sticking patterns are being used in basic time playing to create rhythms and style patterns as well as for improvisation, especially in linear concept. The use of double strokes has been associated with jazz drumming over the years; however, recently the strongest young players in all styles have been well versed in the language of controlled double strokes and various sticking patterns.

The terms "polyphonic" and "multi-track" have become synonymous with contemporary music. It is regrettable that many drummers continue to have difficulty comprehending the polyphonic concept of unisons between hands and feet on the drum set. Simple exercises which couple the limbs together will begin to open up some possibilities.

F. Hand-to-Foot Distribution – “Distributing rhythmic figures between hands and feet can be one of the most impressive techniques from the listener's perspective... both for time playing as well as for solos.”

G. Motion – A performer who is an effective improviser will generally have command over the three basic types of motion used in the drum set: parallel, oblique, and contrary.

³⁰ Robert Breithaupt, “Musical Considerations for Drumset Improvisation,” *Percussive Notes* 26, no. 1 (Fall 1987): 15-16.

Parallel: the most common motion on the drum set; movement of both hands in the same direction, often on the same drum.

Oblique: one hand remains stationary, one moves. This is one technique often marking the beginning of melodic conception on drum set.

Contrary: both hands go in different directions; a technique that can be the most challenging and provide some of the most interesting results.

H. Special Effects – Considering what many young players play upon when asked to improvise, all instruments on the standard drum set beyond the drums themselves can be viewed as “special effects”... When used with moderation and where appropriate, such special sounds are like spices for cooking: they add zest to the end product.

I. Random Use of All Elements – “The student should be encouraged to think about each of these elements when constructing an improvisation. A basic figure or idea can be altered simply by applying one or more of the above.”³¹

Seven of these strategies will be used to form a comparative analytical model which can be used to create a stylistic summary of drumming style that is applicable to the representative works of Jeff Porcaro: Dynamics, Tempo/ Rate of Strokes, Accents, “Space” (Rests and Rhythmic Figures), Double Strokes/ Sticking Patterns/ Unisons, Hand-to-Foot Distribution and Special Effects. The other strategies described in Breithaupt’s article, Motion and Random Use of All Elements,³² are not appropriate for application in this study. Motion is visually dependent and therefore not able to be analyzed from a sound recording. Random Use of All Elements is also not able to be analyzed because it is not possible to determine the performer’s intent. For the purpose of this paper, the following definitions will be used for the seven elements:

³¹ Ibid.

³² Ibid.

Dynamics

Varying dynamics in similar musical material can be used by experienced performers to great effect to express intensity and/or energy. Figure 1 shows the dynamic change between the third and fourth choruses of Toto's "Rosanna."

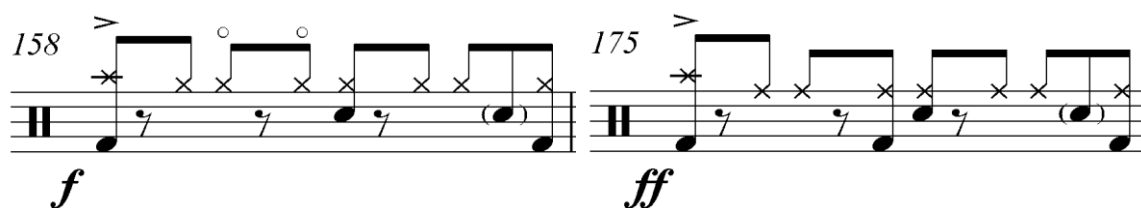


Figure 1. Measures 158 and 175 of "Rosanna"³³

Rate of Strokes ("Tempo/Rate of Strokes" in Breithaupt's article)

In commercial Pop/Rock music, particularly since the introduction of the drum machine, tempo is typically static from the beginning to end of a song making this a poor analytical element. One of the hallmarks of Jeff Porcaro's drumming was his ability to maintain a steady tempo.³⁴ "Rate of Strokes," the varying of employed subdivisions in similar musical material (the use of sixteenth notes instead of eighths in a later chorus, i.e.), is a valuable measure of analysis. This is also known as "Attack Point Rhythm" in traditional rhythmic analysis.

Analyzing the fourth chorus of Boz Scaggs's "Gimme the Goods" (beginning in measure 91) against the first three choruses shows a dramatic increase in the Rate of Strokes with thirty-second notes being employed in the place of a predominant sixteenth

³³ A notation legend is included in Appendix A.

³⁴ Flans, "Jeff Porcaro: A Special Tribute."

note structure. Figure 2 shows the first measure of the third chorus (measure 75) and the first measure of the fourth chorus (measure 91).

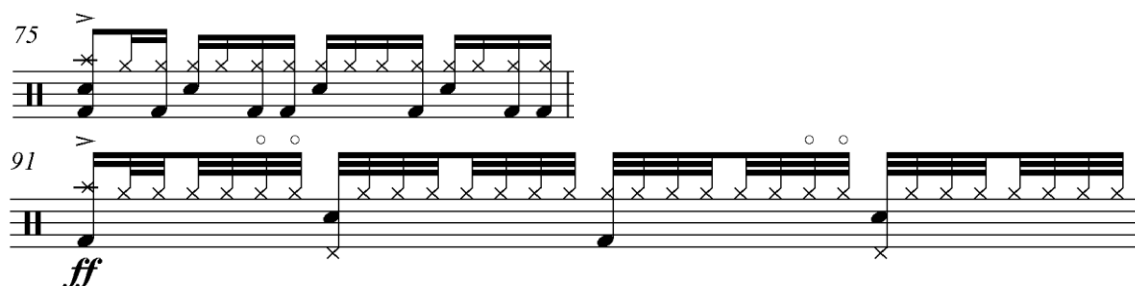


Figure 2. Measures 75 and 91 of “Gimme the Goods”

Accents

An analysis for Accents details the frequency with which a drummer chooses to add or subtract accents to/from similar musical material. Figure 3 shows how Porcaro added an accent to measure 90 which creates an increase in energy in the second chorus compared to the parallel measure (measure 49) in the first chorus of “Lido Shuffle.”

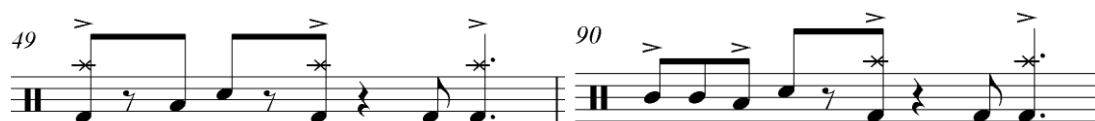


Figure 3. Measures 49 and 90 of “Lido Shuffle”

Rests and Rhythmic Figures (“‘Space’ (Rests and Rhythmic Figures)” in the ‘Breithaupt article)

An analysis for Rests and Rhythmic Figures details the variation of rhythmic figures applied to similar musical material after the core rhythmic motive has been identified.

An example of this concept appears in Boz Scaggs's "JoJo" with Porcaro using four Rhythmic Figures that contain sixteenth-note triplets to embellish the eighth-note rhythmic structure in different ways (Figure 4). This figure will be further examined in Chapter 4.



Figure 4. Four sixteenth-note triplet variations used in "Jojo"

Unisons ("Double Strokes/ Sticking Patterns/ Unisons" in the Breithaupt article)

Audio recordings do not allow the visual observation of the performer's sticking choices which disqualifies "Double Strokes" and "Sticking Patterns" from an analytical method. Breithaupt's definition of "Unisons" – "polyphonic concept... between hands and feet on the drum set"³⁵ allows for a compare and contrast vertical analysis of musically similar sections of a song through the examination of the number of voices that are sounding simultaneously.

In "Lido Shuffle," Porcaro uses variety in Unisons to create more energy in measure 87 as compared to measure 46. In measure 46, accented flams are played on beats 4 and 7 while an accented two-note texture is used in measure 87 on beats 4 and 7 (Figure 5).

³⁵ Breithaupt, "Musical Considerations for Drumset Improvisation," 15.



Figure 5. Measures 46 and 87 of “Lido Shuffle”

Hand-to-Foot Distribution

Comparing similar musical material for changes in Hand-to-Foot Distribution allows creates an analysis of the linear changes in a performance. A comparison of measures 114–115 and 177–178 of Toto’s “Rosanna” shows that Porcaro played very similar rhythms but voiced beat 3 of measure 115 on the bass drum while beat 3 of measure 178 is voiced on the snare drum (Figure 6).



Figure 6. Measures 114–115 and 177–178 of “Rosanna”

Special Effects

The discussion of the orchestration decisions a drummer makes pertaining to the elements of a pattern that are not performed on drums – identifying the use of the open hi-hat vs. closed hi-hat, or the ride cymbal vs. hi-hat applied to similar musical material. Measures 158–159 and 182–183 of “Rosanna” are identical when analyzed for “Unison”

and “Hand-to-Foot Distribution.” Analyzing for “Special Effects” reveals the high voice in measures 158–159 was performed using primarily the hi-hat while the ride cymbal was employed in measures 175–176 (Figure 7).

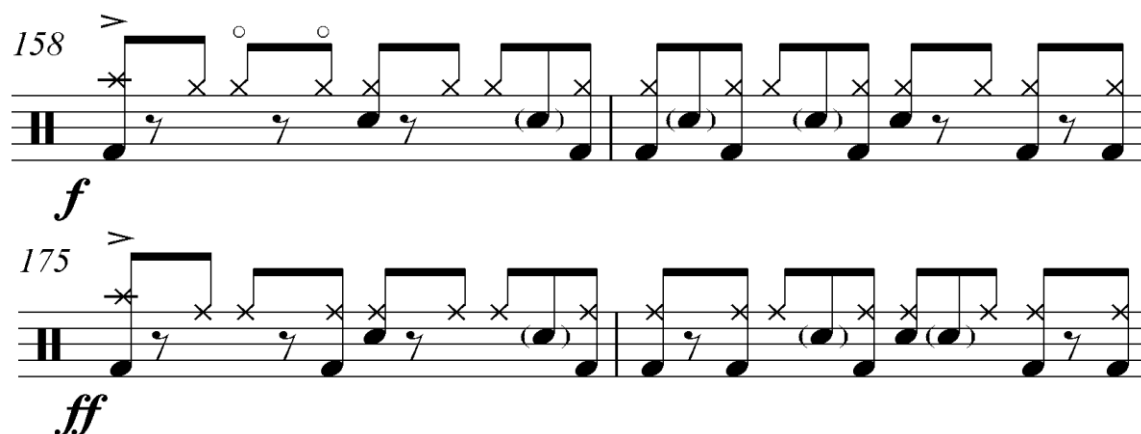


Figure 7. Measures 158–159 and 175–176 of “Rosanna”

Representative Songs

Completing this study requires a list of representative works which will be the basis for analyzing Jeff Porcaro’s drumming style. The December 1992 issue of *Modern Drummer*³⁶ included a tribute to Porcaro after his passing on August 5, 1992. The tribute featured his friends, family and colleagues sharing anecdotes, discussing his playing and identifying songs which best represented his playing. A second tribute was published in the August 2002 issue of *Modern Drummer*³⁷ which also included identification of representative works. Cross-referencing these lists yields eight songs that were repeatedly mentioned and form a list of representative songs (Table 1).

³⁶ Flans, “Jeff Porcaro: A Special Tribute.”

³⁷ Robyn Flans, “Jeff Porcaro: A Tribute,” *Modern Drummer*, August 2002, 68-84.

Table 1. Initial List of Representative Songs

Artist	Song	Album	Year
Boz Scaggs	Lowdown	<i>Silk Degrees</i>	1976
Boz Scaggs	Lido Shuffle	<i>Silk Degrees</i>	1976
Boz Scaggs	Gimme the Goods	<i>Down Two, Then Left</i>	1977
Steely Dan	Gaacho	<i>Gaacho</i>	1980
Boz Scaggs	Jojo	<i>Middle Man</i>	1980
Toto	Rosanna	<i>Toto IV</i>	1982
Michael Bolton	When a Man Loves a Woman	<i>Time, Love and Tenderness</i>	1991
Toto	Jake to the Bone	<i>Kingdom of Desire</i>	1993

In order to accurately show definable aspects of Jeff Porcaro's style, it was necessary to limit the music studied to excerpts of his playing that could be generalized over several songs. The best known and most recognizable parts of most pop songs are the choruses, and many writers have addressed the importance of choruses to a song's notoriety. Sheila Davis, a successful songwriter, author and former Executive Vice President of the Songwriter's Guild of America, notes, "A chorus... embodies the melody's most memorable phrase and the lyric's title and main message. The verse, musically and lyrically, is an introduction to the central idea."³⁸ Timothy Warner, Lecturer in Music at Salford University, echoes Davis's findings writing, "Many pop songs save their most memorable and catchy material for the chorus, which often functions as the 'hook' – the element that most listeners find most interesting and

³⁸ Sheila Davis, *Successful Lyric Writing: A Step-by-Step Course and Workbook* (Writer's Digest Books, 1988), 35.

fulfilling.”³⁹ It was necessary to transcribe Porcaro’s performance on each song to complete an analysis of his style. Through the completion of the transcriptions, the choruses have shown to be richer and musically more diverse than the verses (Appendix D).

For this study, it was important to set clear parameters regarding the selection of songs to be investigated. Two of the songs on the list, Michael Bolton’s “When a Man Loves a Woman” and Toto’s “Jake to the Bone,” do not have identifiable choruses so they will be omitted from the analysis reducing the number of songs that will be analyzed to six (Table 2).

Table 2. Final List of Representative Songs

Artist	Song	Album	Year
Boz Scaggs	Lowdown	<i>Silk Degrees</i>	1976
Boz Scaggs	Lido Shuffle	<i>Silk Degrees</i>	1976
Boz Scaggs	Gimme the Goods	<i>Down Two, Then Left</i>	1977
Steely Dan	Gaucho	<i>Gaucho</i>	1980
Boz Scaggs	Jojo	<i>Middle Man</i>	1980
Toto	Rosanna	<i>Toto IV</i>	1982

³⁹ Timothy Warner, *Pop music: Technology and Creativity: Trevor Horn and the Digital Revolution* (Ashgate Publishing, Ltd., 2003), 68.

CHAPTER III

ANALYSIS

An analysis of Jeff Porcaro's drumming style will be presented in this chapter. Each song will be analyzed using the model detailed in Chapter II. The analysis will be completed in chronological order, and a summary of each analytical element will appear in Chapter IV.

"Lowdown"

Boz Scaggs's "Lowdown" appears on the 1976 album *Silk Degrees*.⁴⁰ It was co-written with David Paich, a founding member and keyboardist in the soon-to-be-formed Toto.⁴¹ *Silk Degrees* peaked at #2 on the "Billboard 200" charts in 1976⁴² and was Scaggs's most successful album commercially and critically.⁴³ "Lowdown" was released as a single, reached as high as #2 on the "Billboard Hot 100" chart,⁴⁴ and won a Grammy award for "Best R&B Song."⁴⁵ The song contains three choruses (mm. 25–32, 49–56 and

⁴⁰ Boz Scaggs, *Silk Degrees*, Compact Disc (Columbia Records, 1976).

⁴¹ Robyn Flans, "Jeff Porcaro: The Feel of the Music," *Modern Drummer*, November 1988, 23.

⁴² Allmusic, inc., "Silk Degrees-Boz Scaggs | AllMusic," 2010, <http://www.allmusic.com/album/silk-degrees-r17467/charts-awards/billboard-album>.

⁴³ Alex Henderson, "Silk Degrees-Boz Scaggs | AllMusic," 2010, <http://www.allmusic.com/album/silk-degrees-r17467>.

⁴⁴ Allmusic, inc., "Silk Degrees-Boz Scaggs | AllMusic," 2010, <http://www.allmusic.com/album/silk-degrees-r17467/charts-awards/billboard-single>.

⁴⁵ Allmusic, inc., "Silk Degrees-Boz Scaggs | AllMusic," 2010, <http://www.allmusic.com/album/silk-degrees-r17467/charts-awards/grammy>.

89–96). Before beginning the analysis, it is important to note that Porcaro overdubbed a second hi-hat part (see below) that will be included as part of this analysis. Appendix D contains a full transcription.

Dynamics

Dynamic contrast is not employed between the three choruses. Each chorus is performed at a forte dynamic level.

Rate of Strokes

There is little variety in the Rate of Strokes in “Lowdown” when comparing the choruses. With one exception, eighth notes and sixteenth notes are used exclusively in all three choruses. The original hi-hat pattern (panned to the right in the stereo mix) consists of eighth notes while the overdubbed hi-hat pattern (panned to the left in the stereo mix) consists of sixteenth notes. Figure 8 presents the first measure of each chorus showing the predominant Rate of Strokes employed for each chorus.

Figure 8 displays three measures of the song "Lowdown" (measures 25, 49, and 89), showing the Hi-Hat (HH) and Drum (Dr.) parts. The notation is in 4/4 time. In measure 25, the HH part consists of a continuous eighth-note pattern, and the Dr. part consists of eighth notes. In measure 49, the HH part consists of a continuous eighth-note pattern, and the Dr. part consists of eighth notes. In measure 89, the HH part consists of a continuous eighth-note pattern, and the Dr. part consists of eighth notes.

Figure 8. Measures 25, 49, and 89 of “Lowdown”

In measure fifty-two, Porcaro played a quarter-note drum fill on beat four (Figure 9).

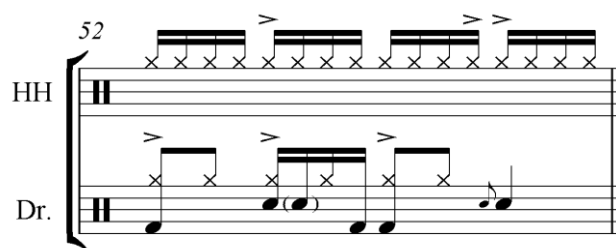


Figure 9. Measure 52 of “Lowdown”

Accents

Accents are used extensively throughout the choruses which is logical considering Porcaro’s inspiration for this performance:

When we cut “Lowdown,” it was 1976 and there was an Earth, Wind & Fire album out that I had been playing over and over again. It might have been *I Am* or the one before that. Instead of 16ths, the groove was quarter notes on the hi-hat with the same beat I just described. We wanted to get that kind of Earth, Wind & Fire medium dance-groove rhythm. But instead of doing quarter notes, I did 8th notes, so if you take the figure I described to you and substitute 8th notes on the hi-hat, and every two bars or so open the hi-hat on the last 8th note of the fourth beat, that’s it.⁴⁶

The original hi-hat part (eighth-note based) is predominantly performed with an accent on each beat which creates a strong quarter-note pulse similar to the Earth, Wind & Fire song that inspired Porcaro’s performance.

⁴⁶ Flans, “Jeff Porcaro: The Feel of the Music,” 23.

The overdubbed hi-hat part was recorded at the recommendation of producer Joseph Wissert.⁴⁷ Porcaro explained how the part originated:

We cut it that way, but the producer said, “Gee, do you want to try adding 16th notes?” because disco was starting to come in around ‘76. I wasn’t the keenest guy on disco and said, “Naw, you don’t want to do that, man. You don’t want to ruin the groove.” He said, “Just try it,” and Paich and Boz said so too, so I overdubbed the hi-hat, which they put on the opposite side of the stereo mix. While I was overdubbing the simple 16ths, I started doing some accents and answering my hi-hat stuff, and it got to be a lot of fun.⁴⁸

The overdubbed hi-hat accent pattern in the first chorus consists of an accent on the last sixteenth note of the third beat and an accent on beat four (Figure 10a). The accent pattern is expanded in measure 32 with the addition of an accent on beat two. This accent pattern is used throughout the second chorus (Figure 10b). In the third chorus, the overdubbed hi-hat part departs from the established accent pattern with no accents played. Instead, a change in Special Effects is employed that will be discussed in that portion of this analysis.

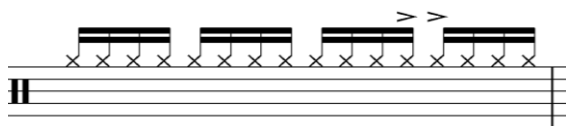


Figure 10a. Accent pattern of first chorus of “Lowdown”

⁴⁷ Allmusic, inc., “Silk Degrees-Boz Scaggs | AllMusic,” 2010, <http://www.allmusic.com/album/silk-degrees-r17467/credits>.

⁴⁸ Flans, “Jeff Porcaro: The Feel of the Music,” 23.



Figure 10b. Accent pattern of second chorus of “Lowdown”

There is variety in accents in the final measure of each chorus (mm. 32, 56 and 96). In measure 32, the drum fill that begins on beat four of the drum set part is unaccented (Figure 11a). In measure 56, the drum fill contains more accents including the “&” of beat 2, the first two sixteenth notes of beat 3 and all the sixteenth notes in beat 4 (Figure 11b). Measure 96 begins with two accented eighth notes and finishes with accented sixteenth notes through beats three and four (Figure 11c). These consecutive accents make these sixteenth notes feel more aggressive or intense than in measure 56.

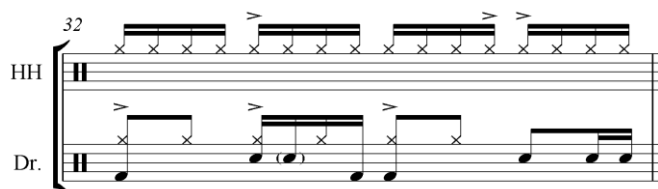


Figure 11a. Measure 32 of “Lowdown”

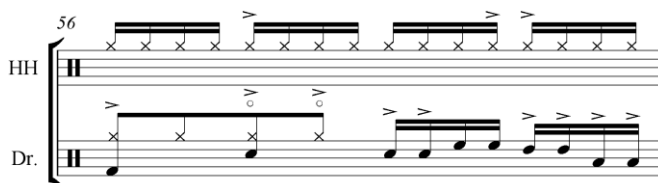


Figure 11b. Measure 56 of “Lowdown”



Figure 11c. Measure 96 of “Lowdown”

Rests and Rhythmic Figures

The main rhythmic figures in the choruses are established in measure 25. They include, as Porcaro described, eighth notes on the (original) hi-hat and the bass drum playing on beat 1, the last sixteenth note of beat two followed by a bass drum on beat 3. The snare drum is slightly more complicated than Porcaro described – it does play on beats 2 and 4, but he also played a ghost note on the second sixteenth note of beat 2. The overdubbed hi-hat part is comprised entirely of sixteenth notes (Figure 12).

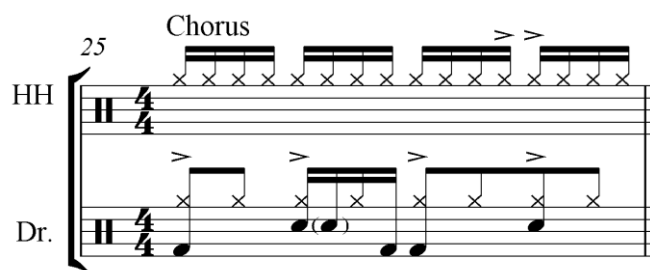


Figure 12. Measure 25 of "Lowdown"

Another Rhythmic Figure is introduced in measure 28 starting on the last sixteenth note of beat 3 with a snare drum hit which creates an eighth-note-to-two-sixteenth-notes figure followed by two eighth notes in beat 4 (Figure 13a). This Rhythmic Figure is expanded in measure 92 which repeats what is played in measure 28 through beat 3 then adds an eighth-note-to-two-sixteenth-notes figure on beat 4 (Figure 13b).

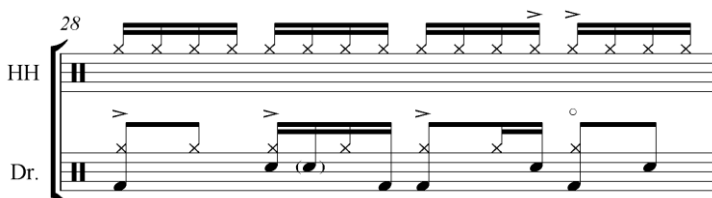


Figure 13a. Measure 28 of "Lowdown"



Figure 13b. Measure 92 of “Lowdown”

Different Rhythmic Figures appear in the drum set part in measures 32, 56 and 96 which are the last measure of each chorus, respectively. The first three beats of measure 32 follow the established Rhythmic Figures until a drum fill on beat four comprised of an eighth-note-to-two-sixteenth-notes figure ends the chorus. In measure 56, beat 1 is consistent with the established Rhythmic Figure, but beat 2 is simplified to two eighth notes leading into sixteenths notes throughout beats 3 and 4. Measure 95 is rhythmically the same as measure 56 (Figures 11a, 11b and 11c).

Unisons

There is not much variety in Unisons in this song. Focusing on the drum set part, each chorus is based on one- or two-note textures with the hi-hat being the most frequently used one-note texture. In those instances when the original hi-hat part is interrupted (for drum fills or Special Effect⁴⁹), a two-note texture is implied because of the presence of the continuous sixteenth notes performed on the overdubbed hi-hat.

⁴⁹ An example of a Special Effect in the original hi-hat part can be seen in measure 28 with the open hi-hat on beat 4. This will be discussed further in the Special Effects analysis of this song.

Hand-to-Foot Distribution

There is not a large degree of variety in Hand-to-Foot Distribution between the choruses. As stated earlier, the snare drum is predominantly played on beats 2 and 4. Departures from this pattern are seen in measures 28 and 92. In both measures, the bass drum is played on beat 4 while the second eighth note of beat 4 is played on the snare drum instead of the hi-hat (Figures 13a and 13b).

There is also variety in Hand-to-Foot Distribution seen when comparing measures 56 and 96. Both measures begin similarly, but there is a change on the second eighth note of beat 2 with the hi-hat being played with the foot in measure 96. This leads to two beats of consecutive sixteenth note drum fills incorporating the toms. In measure 56, the sixteenth notes are orchestrated beginning on the snare drum and played down the toms with two notes per drum. The same Rhythmic Figure in measure 96 is performed with two notes on the high tom, four notes on the middle drum and two notes on the floor tom (Figures 11b and 11c).

Special Effects

Special Effects figure prominently in creating diversity and intensity in the choruses of “Lowdown.” In the first two choruses, Special Effects appear in the form of open hi-hat sounds and crash cymbals accents. In the first chorus, the first open hi-hat sounds on beat four of measure 28. This is a small fill which sets up the crash cymbal accent in measure 29. Another open hi-hat sounds on the second eighth note of beat four in measure 30 (Figure 14).

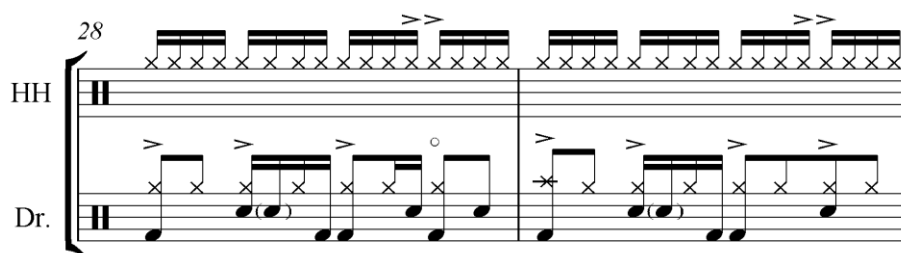


Figure 14. Measures 28–29 of “Lowdown”

The second chorus begins with an accented cymbal crash in measure 49, and includes another accented cymbal crash on beat one in measure 53. There is an open hi-hat note on the second eighth note of beat 3 in measure 50 and two open hi-hat notes on 2 and the second eighth note of beat 2 in measure 56 (Figure 15).

The final chorus features the most elaborate use of Special Effects with exciting interaction between the two hi-hat parts. The overdubbed hi-hat part in measures 89, 91, 93 and 95 adds open hi-hat notes on the third and fourth sixteenth notes of beats one and three.

Porcaro created an interplay between the two hi-hat parts in measures 90, 92, and 94. In measure 90, the overdubbed hi-hat opens on the third and fourth sixteenth notes of beat one while the original hi-hat answers by opening on the second eighth note of beat four. In measure 92, the overdubbed hi-hat part plays the same pattern as measure 90 and the original hi-hat answers on beat 4. Measure 94 repeats measure 90. Combining the two hi-hat parts shows the aural result of this interplay (Figure 16). This interplay creates a musical peak compared to the first two choruses.

The image displays four systems of musical notation for measures 49 through 56 of the song "Lowdown". Each system consists of two staves: the top staff is for the Hi-Hat (HH) and the bottom staff is for the Drums (Dr.).

- Measure 49:** The HH part features a continuous pattern of eighth notes with accents (>) on the first, third, and fifth notes of each beat. The Dr. part includes a bass drum pattern with eighth and sixteenth notes, and a snare drum pattern with eighth notes.
- Measure 51:** Similar to measure 49, the HH part has eighth notes with accents. The Dr. part continues with a similar bass and snare pattern.
- Measure 53:** The HH part maintains the eighth-note pattern with accents. The Dr. part shows a variation in the snare drum pattern.
- Measure 55:** The HH part continues with eighth notes and accents. The Dr. part features a more complex snare drum pattern, including some triplets or sixteenth-note runs.

Measures 50, 52, and 54 are not explicitly shown but follow the same structural logic as the numbered measures.

Figure 15. Measures 49–56 of “Lowdown”

Porcaro created an interplay between the two hi-hat parts in measures 90, 92, and 94. In measure 90, the overdubbed hi-hat opens on the third and fourth sixteenth notes of beat one while the original hi-hat answers by opening on the second eighth note of beat

four. In measure 92, the overdubbed hi-hat part plays the same pattern as measure 90 and the original hi-hat answers on beat 4. Measure 94 repeats measure 90. Combining the two hi-hat parts shows the aural result of this interplay (Figure 14). This interplay creates a musical peak compared to the first two choruses.

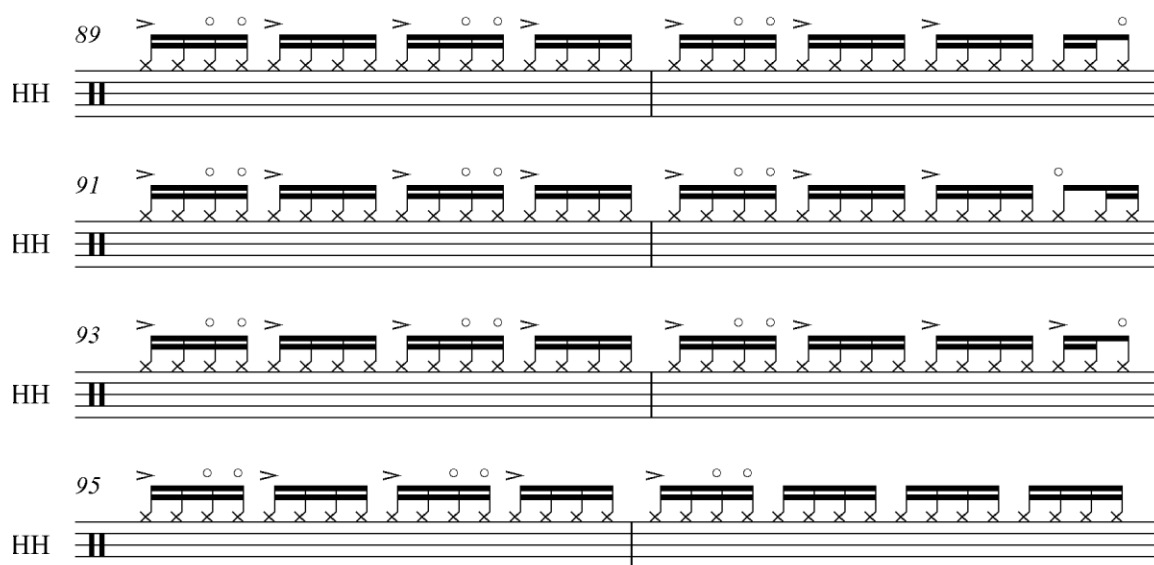


Figure 16. Combined Hi-Hat Part for measures 89-96 of “Lowdown”

Summary

Each chorus in “Lowdown” was more musically elaborate than the previous chorus. This was largely achieved through the use of variety in two of the analytical elements performed on the overdubbed hi-hat: Accents and Special Effects. The second chorus added an accent on beat 2 in every measure. The final chorus added an open hi-hat sound on the third and fourth sixteenth note in beats 1 and 3 in measure 89, 91, 93 and 95 while using interplay between the two hi-hat parts to create a similar sounding pattern in measures 90, 92 and 94. Accents are also the element that cause the drum fill in measure

96 to sound more intense than the drum fill in measure 56 of the second chorus although the Rhythmic Figure is the same.

Porcaro's drumming on this track had a lasting impression on Steve Jordan and Jim Keltner who named this song as representative of Porcaro's playing. Jordan stated,

I think one of Jeff's more memorable performances was on "Lowdown" by Boz Scaggs, for several reasons. Number one, the success of the track itself, and number two, you can hear the sheer excitement, ebullience, and spontaneity of the performance. It sums Jeff up in the things that were important to him as a player: making sure that groove was there. It also displays his sophistication. You don't really notice that he overdubbed the 16th notes on the hi-hat at first, but when you really listen to it, you hear he played 8th notes first.

One of the greatest things about the track is that when the drums come in, you know it's a hit. This is a sign of a great recording, as far as I'm concerned. When the listener is hooked by the second of third bar before the vocal even comes in, you know you have a hit. Those drums start off, and then Hungate comes in with the bass, and way before Boz Scaggs sings a note, you had a smash. And that was Jeff.⁵⁰

Keltner was more succinct in his praise of Porcaro's performance, "...it was when I heard 'Lowdown' from Boz Scaggs's *Silk Degrees* album and later 'Hold the Line' by Toto that I realized Jeffrey had become one of the baddest cats on the planet."⁵¹

"Lido Shuffle"

Boz Scaggs's song "Lido Shuffle" appears on his *Silk Degrees* album and was co-written with David Paich. Popular music critic Alex Henderson described the song as

⁵⁰ Flans, "Jeff Porcaro: A Tribute," 73.

⁵¹ Flans, "Jeff Porcaro: A Special Tribute."

“another major hit single”⁵² from the same album as “Lowdown” although it did not enjoy the same success. “Lido Shuffle” peaked at #11 on the “Billboard Hot 100” chart in 1977.⁵³ It contains two full choruses (mm. 33–53 and 74–94) and one half chorus (mm. 115–122). The first two choruses consist of two sections: 8 measures and 13 measures. Appendix D contains a full transcription.⁵⁴

Porcaro’s performance on this song was inspired by one of his drumming heroes, Jim Gordon. In an interview in *Modern Drummer* he explained, “I can’t tell you how many times I’ve played where I’ve ripped off the same thing Jim Gordon used on ‘Charlie Freak’ on [Steely Dan’s] *Pretzel Logic*. The beat I used on ‘Lido Shuffle’ is the same thing Gordon did except at twice the tempo. There’s no originality there.”⁵⁵ The most striking similarity between the two performances (Gordon’s on “Charlie Freak” and Porcaro’s on “Lido Shuffle”) is the ghost note on the second note of the triplet which Porcaro employed in the introduction and first verse of “Lido Shuffle.”

Dynamics

There is less dynamic contrast between the first two choruses as compared to the dynamic level of the final chorus: the first two choruses are performed at a forte dynamic level; the final chorus is performed fortissimo.

⁵² Alex Henderson, “Silk Degrees-Boz Scaggs,” InteractiveResource, 2010, <http://www.allmusic.com/album/silk-degrees-r17467>.

⁵³ Allmusic, inc., “Silk Degrees-Boz Scaggs | AllMusic.”

⁵⁴ “Lido Shuffle” and “Rosanna” are transcribed in 12-8 for notational clarity. They will be discussed in terms of 4 beats to a measure with the 2nd and 3rd notes of a 3-note grouping labeled “la” and “li,” respectively.

⁵⁵ Robyn Flans, “Jeff Porcaro,” *Modern Drummer*, February 1983, 10-11.

Rate of Strokes

There is little variety in the Rate of Strokes when comparing the three choruses. The eighth note is the predominant rhythmic subdivision that is used which is established in the opening measure of each chorus. Each chorus also contains sporadic use of dotted quarter notes. Figure 17 shows the opening measure of each chorus and the first measure in each chorus that contains a dotted quarter note.

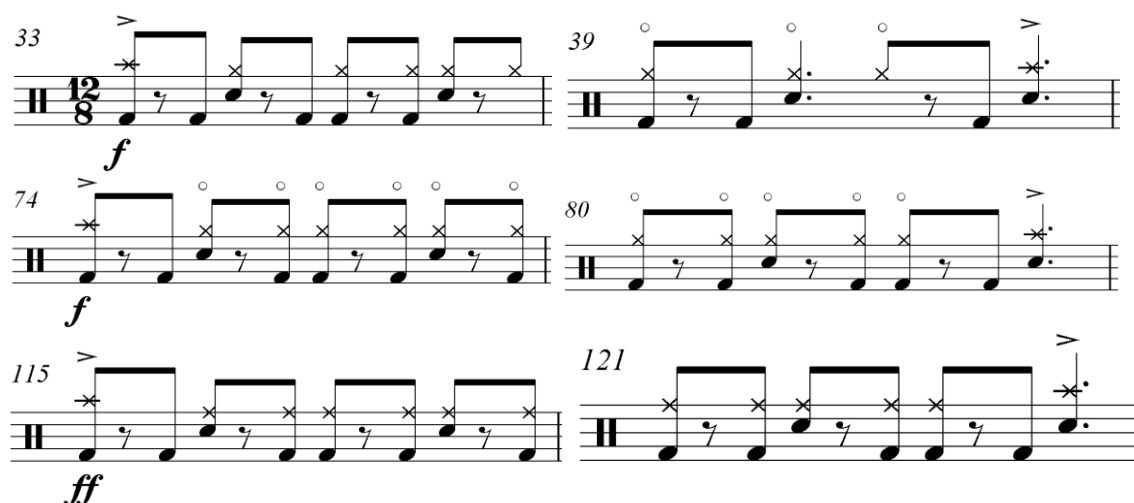


Figure 17. Measures 33, 39, 74, 80, 115, and 121 of “Lido Shuffle”

Accents

Both sections of the choruses end with unison ensemble hits. Porcaro uses accents to mark the sections of the chorus and emphasize the ensemble hits. Each chorus begins with an accent on the downbeat (Figure 18).

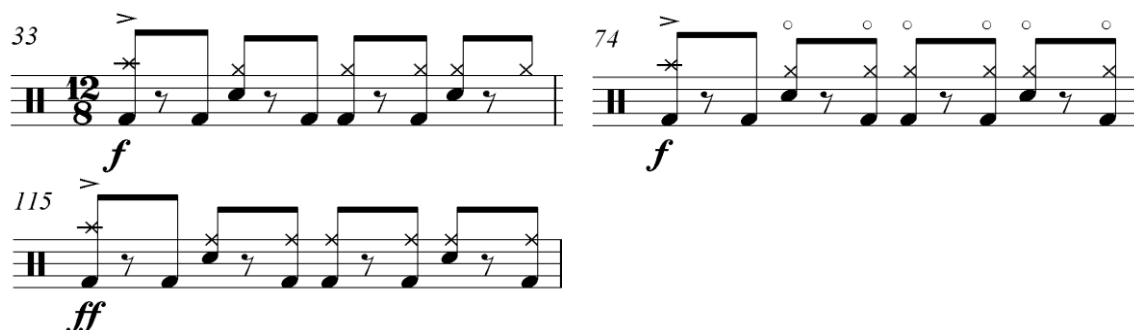


Figure 18. Measures 33, 74, and 115 of “Lido Shuffle”

The accent pattern in the seventh and eighth measures of each chorus (measure 39–40, 80–81 and 121–122, respectively) represents the ensemble hits and is the same in each chorus. The figure begins on beat 4 of the seventh measure followed by accents on beats 2, 3 and the *li* of beat 3 in the eighth measure, and concluding on the downbeat of the second section of the chorus (or the downbeat of the Outro, measure 123, for the third chorus). Figure 19 shows this accent pattern as it appears in each chorus.

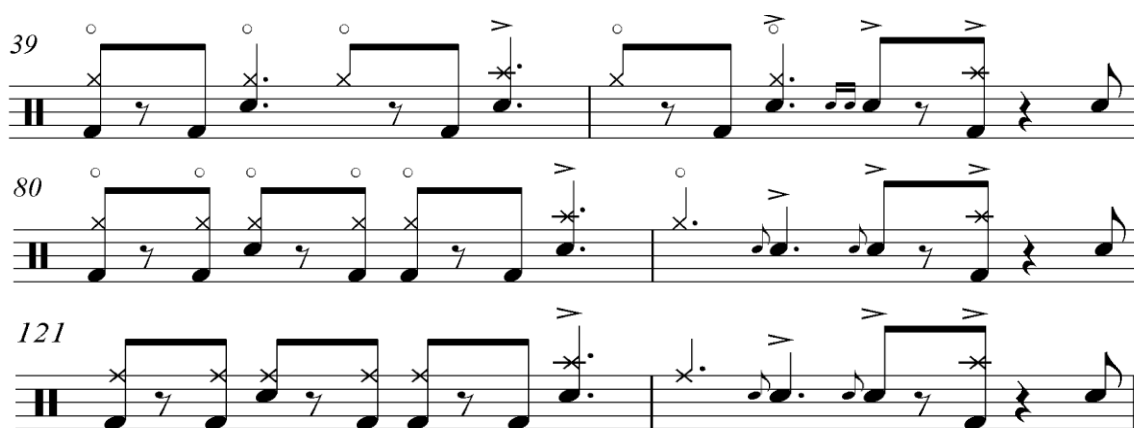


Figure 19. Measures 39–40, 80–81, and 121–122 of “Lido Shuffle”

A two-measure accent pattern played in unison with the ensemble begins in the fifth measure of the second section of the first and second choruses. The pattern is

performed two and a half times (measures 45–49 and 86–90). The first measure of the pattern contains accents on beats 1, the *li* of beat 2 and beat 4. The second measure contains accents on beats 2, 3 and the *li* of beat 3. Porcaro played an extra accent in measure 90 which adds more energy compared to measure 49 in the first chorus (Figure 20).



Figure 20. Measures 45–49 and 86–90 of “Lido Shuffle”

The final measure of the first two choruses (measures 53 and 94) contains accents performed with the ensemble on beats 1, 3 and 9 (Figure 21).



Figure 21. Measures 53 and 94 of “Lido Shuffle”

In summary, the first section of all three choruses are similar when analyzed for accents while there is one more accent in the second section of the second chorus than in the first chorus which creates a slight increase in energy.

Rests and Rhythm Figures

The predominant Rhythmic Figure is established in measure 45 which consists of notes on the first and third beats of each three-note grouping (Figure 22).

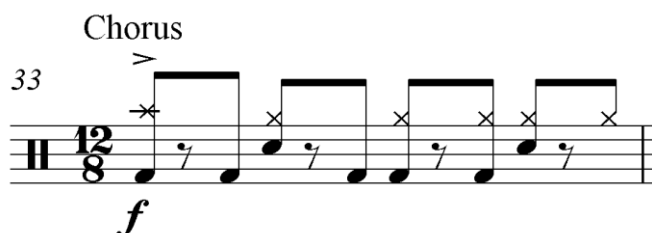


Figure 22. Measure 33 of "Lido Shuffle"

The Rhythmic Figure continues unchanged until the seventh and eighth measures of each chorus in preparation for the accented ensemble figures. At the beginning of measure 39, Porcaro plays a figure that he repeats two and a half times which consists of eighth notes on beats 1, the *li* of 1, and a dotted quarter note on beat 2. The eighth notes in the following two full statements of this figure act as a setup for the dotted quarter note ensemble accents. The eighth notes in the half statement coincide with the ensemble figures and are augmented with a drag on beat 3. Beat 4 of the eighth measure of each chorus consists of a quarter rest followed by an eighth note on the *li* of beat 4.

Porcaro did not repeat the Rhythmic Figure that appears in measures 39–40 in the second and third choruses. In these choruses, the momentum created by the predominant

Rhythmic Figure introduced in the opening measure continues until the dotted quarter note ensemble accent on beat 4. In measures 81 and 122, Porcaro plays a dotted quarter note on beat 1 and a dotted quarter note flam on beat 2. The Rhythmic Figures employed for second half of the eighth measure of the chorus are similar in all three with the exception being a flam on beat 3 in measures 81 and 122 as opposed to the drag on beat 3 in measure 40 (Figure 19).

Porcaro begins the second section of the first chorus (measures 41–42) with five consecutive dotted quarter notes before returning to the predominant Rhythmic Figure. The same section of the second chorus (measures 82–83) contains more rhythmic energy with Porcaro immediately returning to the predominant Rhythmic Figure (Figure 23).



Figure 23. Measures 41–42 and 82–83 of “Lido Shuffle”

The Rhythmic Figures used in the third and fourth measures of the second section of the second chorus (measures 84–85) create more energy than the same measures in the first chorus (measures 43–44). Measure 43 begins with a dotted quarter note before returning to the predominant Rhythmic Figure as opposed to measure 84 which does not disrupt the rhythmic pattern. Measure 85 concludes with a drum fill comprised of five eighth notes which lead into the ensemble accents in measures 86–90 (Figure 24).

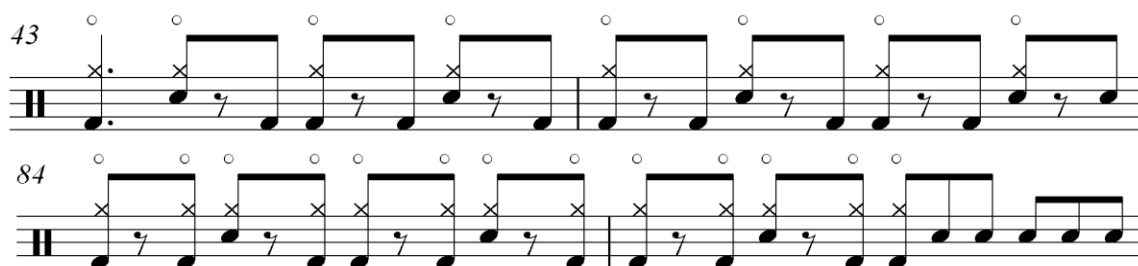


Figure 24. Measures 43–44 and 84–85 of “Lido Shuffle”

With two exceptions, the rhythmic figures in measures 45–49 and 86–90 are the same. In measure 45, Porcaro plays an eighth note on beat 2 which is a setup figure for the accent on the *li* of 2 as opposed to a quarter rest on beat 2 in measure 86 (Figure 25). In measure 49, eighth notes are used on beats 1, the *li* of 1, 2 and the *li* of 2 with the notes on the *li* of beat 1 and beat 2 acting as a setup figure for the accent on the *li* of 2. In measure 90, four consecutive eighth notes starting on beat 1 create a more elaborate setup for the accent on the *li* of 2 (Figure 26).



Figure 25. Measures 45 and 86 of “Lido Shuffle”



Figure 26. Measures 49–90 of “Lido Shuffle”

The last four measures of the second chorus (measures 91–94) are more energetic than the last four measures of the first chorus (measures 50–53). Measures 50–51 contain

two whole rests. The concluding Rhythmic Figures in measures 52–53 begin with a dotted quarter note on beat 2 in measure 52 followed by a drum fill consisting of a drag leading into six consecutive eighth notes beginning on beat 3. Measure 53 contains a flammed eighth note on beat 1 followed by eighth notes on the *li* of 1, the *li* of 2, 3, the *li* of 3 and the *li* of 4.

Measures 91 and 92 contain rests until a dotted quarter note on beat 4 in measure 92. Measure 93 contains a measure-long drum fill consisting of twelve consecutive eighth notes which create an increase in rhythmic energy in comparison to measure 52. Measure 94 is rhythmically identical to measure 53 (Figure 27).

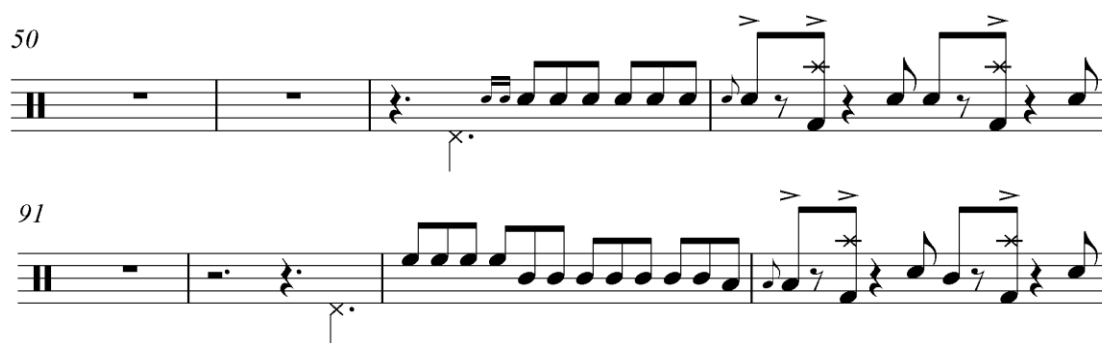


Figure 27. Measures 50–53 and 91–94 of “Lido Shuffle”

Unisons

Variety in Unisons is employed to build energy from the first chorus to the second and third choruses. A one- or two-note texture is used throughout all of the choruses with the first chorus containing more one-note textures than the last two. Each chorus begins with a two-note accent followed by a one-note texture on the *li* of beat 1. Measures 74 and 115 continue with a two-note texture while measure 33 contains one-note textures on the *li* of beat 2 and the *li* of beat 4. Measures 75–79 and 116–120 are totally comprised of

a two-note texture while measures 34–38 contain more variety in one- and two-note textures (Figure 28).

The musical score for "Lido Shuffle" is presented in three systems, each containing two measures. The time signature is 12/8, indicated by a double bar line and the numbers 12 and 8. The key signature is one flat (Bb), indicated by a flat symbol on the first line of the staff.

- System 1 (Measures 33-38):**
 - Measure 33: Starts with a forte (*f*) dynamic marking. The first half of the measure contains a series of eighth notes with accents (>) and slurs. The second half contains a series of eighth notes with slurs.
 - Measure 34: Continues the pattern of eighth notes with slurs.
 - Measure 35: Continues the pattern of eighth notes with slurs.
 - Measure 36: Continues the pattern of eighth notes with slurs.
 - Measure 37: Continues the pattern of eighth notes with slurs.
 - Measure 38: Continues the pattern of eighth notes with slurs.
- System 2 (Measures 74-79):**
 - Measure 74: Starts with a forte (*f*) dynamic marking. The first half of the measure contains a series of eighth notes with accents (>) and slurs. The second half contains a series of eighth notes with slurs.
 - Measure 75: Continues the pattern of eighth notes with slurs.
 - Measure 76: Continues the pattern of eighth notes with slurs.
 - Measure 77: Continues the pattern of eighth notes with slurs.
 - Measure 78: Continues the pattern of eighth notes with slurs.
 - Measure 79: Continues the pattern of eighth notes with slurs.
- System 3 (Measures 115-120):**
 - Measure 115: Starts with a fortissimo (*ff*) dynamic marking. The first half of the measure contains a series of eighth notes with accents (>) and slurs. The second half contains a series of eighth notes with slurs.
 - Measure 116: Continues the pattern of eighth notes with slurs.
 - Measure 117: Continues the pattern of eighth notes with slurs.
 - Measure 118: Continues the pattern of eighth notes with slurs.
 - Measure 119: Continues the pattern of eighth notes with slurs.
 - Measure 120: Continues the pattern of eighth notes with slurs.

Figure 28. Measures 33–38, 74–79, and 115–120 of “Lido Shuffle”

A comparison between measures 41–44 and measures 82–85 shows a similar textural pattern to the Figure above. Another use of Unison to create more energy is seen in measure 87 as compared to measure 46. In measure 46, accented flams are played on beats 2 and 3 while an accented two-note texture is used in measure 87 on beats 2 and 3 (Figure 29).

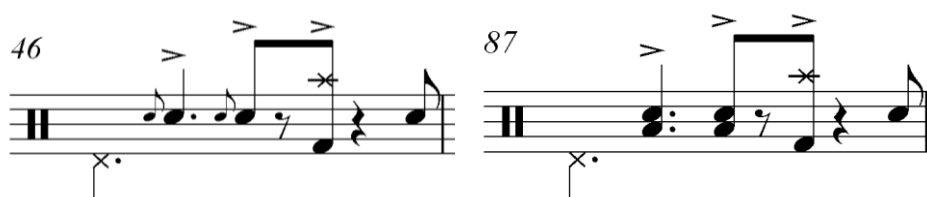


Figure 29. Measures 46 and 87 of “Lido Shuffle”

The first chorus contains one moment that is more musically energetic than the second chorus. In measure 49, an accented two-note texture is used on beat one while an accented one-note texture is used on beat one in measure 90 (Figure 30).



Figure 30. Measures 49 and 90 of “Lido Shuffle”

Hand-to-Foot Distribution

There is a large degree of variety in Hand-to-Foot Distribution when comparing the first chorus to the second and third. The predominant pattern employed in the choruses consists of the bass drum on the first, third and sixth beats of a six-beat

grouping. The fourth beat of the pattern is played on the snare drum (Figure 31a). The pattern is fully realized when it comprises an entire measure (Figure 31b).



Figure 31a. Hand-to-Foot Distribution Pattern of “Lido Shuffle”



Figure 31b. Expanded Hand-to-Foot Distribution Pattern of “Lido Shuffle”

The first six measures of the second and third choruses are comprised entirely of this pattern (mm. 74–79 and 115–120) which represents an increase in intensity compared to the same measures in the first chorus (mm. 33–38). The pattern is introduced in measure 33 with the bass drum omitted on beat 12. Measure 34 consists of a reduction in the pattern with the bass drum on beats 1 and 3 and the snare drum on beats 2 and 4. Measure 35 builds in intensity adding bass drum notes on the *li* of beat 2 and the *li* of beat 4. Measures 37–38 continue the build with the bass drum and snare drum pattern performing the fully realized pattern. The energy of these measures does not reach the same intensity of 78–79 and 119–120 because the hi-hat is played on beats 1, 2, 3 and 4 in measure 37 and beats 1, 2, 3, the *li* of 3 and 4 in measure 38 as opposed to the first and third notes of each three-note grouping (Figure 28).

Hand-to-Foot Distribution is also used to increase the energy in measures 89–90 as compared to measures 48–49. The ensemble accent pattern in measure 48 (beats 2, 3

and the *li* of 3) is performed with the snare drum on beats 2 and 3 followed by the high tom on the *li* of 3. In measure 89, Porcaro orchestrates the same figure with the snare drum on beat 2 followed by two bass drum/crash cymbal accents on beats 3 and the *li* of 3.

The next figure in measure 48–49 is orchestrated with less variety than the same figure in measures 89–90. The strong accents on beats 1, the *li* of 2 and 4 in measure 49 are performed with a bass drum/crash cymbal texture. The accent on beat 1 is set up with a snare drum note on the *li* of 4 in measure 48. The accent on the *li* of 2 in measure 49 is set up with a floor tom note on the *li* of 1 followed by a snare drum performed on beat 2. The *li* of 3 of measure 49 on the bass drum sets up the accent on beat 4.

To build intensity in measure 89–90, a more elaborate orchestration is employed beginning on the *li* of 4 in measure 89 which starts on the hi-tom, continues down the toms and ends with a snare drum note on beat 2 which sets up the accent on the *li* of 2. Measures 49 and 90 end using the same orchestration (Figure 32).

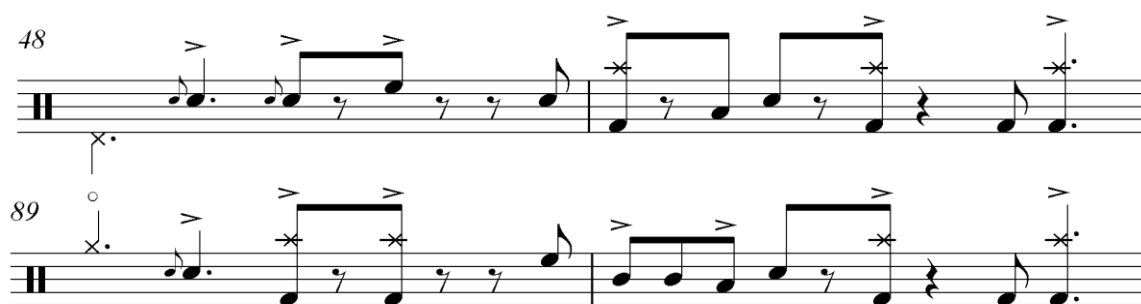


Figure 32. Measures 48–49 and 89–90 of “Lido Shuffle”

Measures 92–94 contain more variety than measures 52–53. The drum fill into the ensemble accent pattern in measure 53 begins with a hi-hat chick on beat 2 followed by

eighth notes on the snare drum. The first chorus ends with the rhythmic figures performed between the snare drum and bass drum/crash cymbal.

The drum fill into the ensemble accent pattern in the second chorus begins with a hi-hat chick followed by four eighth notes on the high tom, seven eighth notes on the second tom and one eighth note on the floor tom. The ensemble accent pattern in measure 94 begins on the floor tom followed by a bass drum/crash cymbal accent on the *li* of 1. The two-eighth-note setup figure for the accent on the *li* of 3 is performed on the snare drum and second tom leading into the bass drum/cymbal accent. The final note of both choruses on the *li* of 4 is performed on the snare drum (Figure 33).

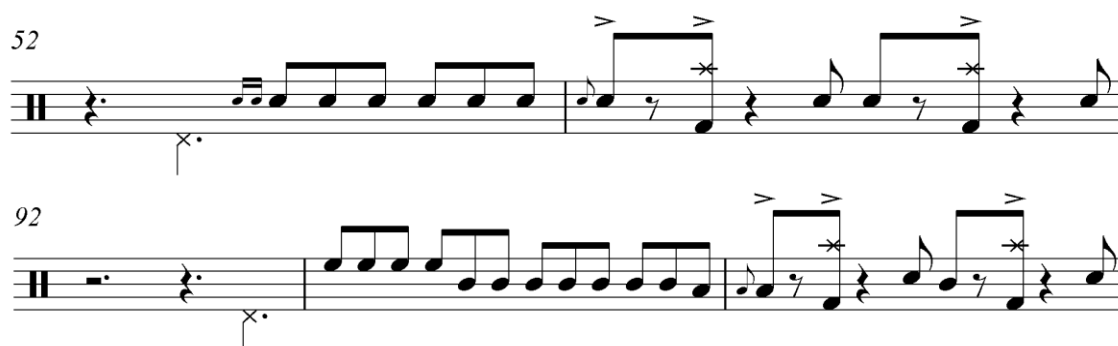


Figure 33. Measures 52–53 and 92–93 of “Lido Shuffle”

Special Effects

Diversity in Special Effects within the three choruses is used to build energy as the song progresses. The upper voice in measures 33–36 is the closed hi-hat. Beat 4 of measure 36 begins the transition to an open hi-hat which is used as the upper voice for measures 41–44. The open hi-hat is the sole upper voice for measures 74–80 and 82–85

in the second chorus. The ride cymbal is used to create the most energy in the third chorus (measures 115–121).

The ride cymbal is used to serve the same function when comparing measure 122 to measures 40 and 81. The open hi-hat is used on beat 1 of measures 40 and 81 saving room for an increase in energy with the use of the ride cymbal on beat 1 of measure 122 (Figure 34).

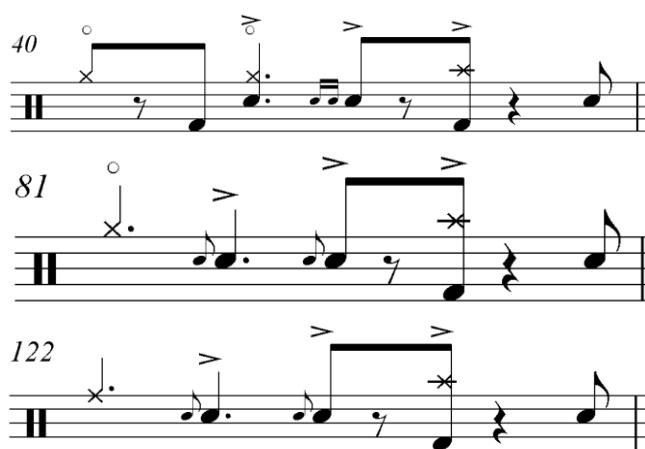


Figure 34. Measures 40, 81, and 122 of “Lido Shuffle”

Diversity in Special Effects is also used to build energy in measure 89 as compared to measure 48. Beat 1 of measure 48 is performed with a hi-hat chick while the downbeat of measure 89 is performed with a much more aggressive open hi-hat (Figure 35).

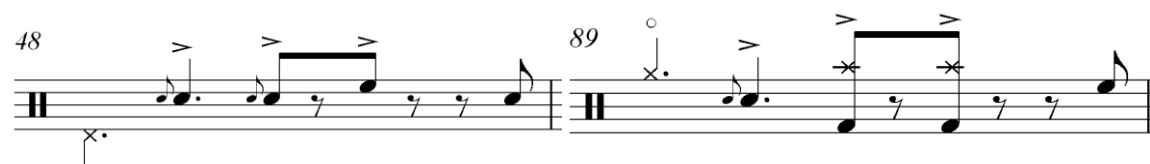


Figure 35. Measures 48 and 89 of “Lido Shuffle”

Summary

Each chorus in “Lido Shuffle” is more musically energetic than the previous one and each analytical element contributes to this increase. The use of Special Effects, Hand-to-Foot Distribution and Unisons are used the most effectively to build intensity. The transition from closed hi-hat, to open hi-hat and finally to the ride cymbal clearly differentiates each chorus from the others. The increased use of two-note textures and variety in Hand-to-Foot distribution in the later choruses also establish a stronger momentum and added weight to Accents and Rhythmic Figures.

Session drummer Josh Freese was impressed with Porcaro’s performance on “Lido Shuffle.” In discussion of his rationale for choosing this song, he notes Porcaro’s age and the performance difficulties inherent in the style:

“Lido Shuffle” was such a great performance. It doesn’t sound like a kid in his early twenties playing. The drums sound so classy, and you have to remember that this was before Pro Tools.⁵⁶ No one was being hired to help make you sound perfect. It was pretty naked... One of the reasons I have to pick that song is that shuffles are a bitch to make feel perfect, and Jeff was the king of them. He had soul, feel and confidence.⁵⁷

“Gimme the Goods”

“Gimme the Goods” appears on Boz Scaggs’s 1977 album *Down Two Then Left*. The album peaked at #11 on the “Billboard Top 200” in 1978.⁵⁸ Although the album did not have the commercial success of Scaggs’s previous *Silk Degrees*, “Gimme the Goods”

⁵⁷ Flans, “Jeff Porcaro: A Tribute,” 72.

⁵⁸ Allmusic, inc., “allmusic (((Down Two Then Left > Charts & Awards > Billboard Albums))),” 2010, <http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:09ftxqy5ld0e~T3>.

provides a great example for the application of the analytical model. The song contains two single choruses and two double choruses appearing in measures 23–26 (single chorus), 41–44 (single chorus), 75–82 (double chorus) and 91–98 (double chorus). Appendix D contains a full transcription.

Dynamics

The first three choruses are static dynamically. The final chorus crescendos to a fortissimo level beginning in measure 90 which is sustained through the end of the song (Figure 36).

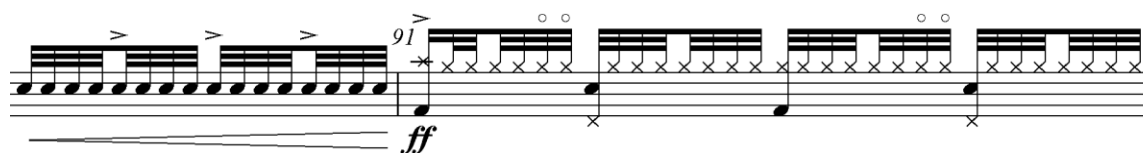


Figure 36. Beat 4 of Measure 90 and Measure 91 of “Gimme the Goods”

Rate of Strokes

A combination of eighth and sixteenth notes is used exclusively in the first three choruses. The final chorus (mm. 91–98) sees a dramatic increase in the Rate of Strokes with a doubling of all the strokes to sixteenth and thirty-second notes. The opening measure of each chorus establishes the Rate of Strokes that are used throughout the chorus. Figure 37 presents the opening measure of each chorus showing the contrast used in Rate of Strokes in the final chorus.

Figure 37. Measures 23, 41, 75, and 91 of “Gimme the Goods”

Accents

The first chorus begins with an accent on the downbeat of the first measure and concludes with an accented drum fill beginning on beat two in measure 26. The second chorus is similar to the first with an accent in measure 41 and a concluding accented drum fill in measure 44. An accent is added halfway through the chorus on the first beat of measure 43 (Figure 38).

23 

25 

41 

43 

Figure 38. Measures 23–26 and 41–44 of “Gimme the Goods”

The third chorus continues the trend started in the second chorus with accents at the beginning of every other measure (mm. 75, 77, 79 and 81) but does not conclude with an accented drum fill. The final chorus begins with an accent on beat one in measure 91, but does not continue the pattern of playing an accent at the beginning of every other measure. The second statement of the chorus also begins with an accent on beat one in measure 95. An accented drum fill concludes each statement of the chorus beginning on beat four of measures 94 and 98 (Figure 39).

The image displays a musical score for a percussion instrument, likely a snare drum, across two systems of measures. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4.

Measures 75-82: These measures feature a consistent rhythmic pattern of eighth notes, with a dynamic marking of *ff* (fortissimo) starting at measure 91. The pattern is characterized by a series of 'x' marks indicating specific drum strokes or accents.

Measures 91-98: This section continues the rhythmic pattern, with a dynamic marking of *ff* (fortissimo) at measure 91. The notation includes various rhythmic values, including eighth notes, and features a series of 'x' marks indicating specific drum strokes or accents. The pattern is more complex, with some measures showing a change in the rhythmic structure.

The score is presented in a clear, professional layout, with measures numbered 75, 77, 79, 81, 91, 92, 93, 94, 95, 96, 97, and 98. The notation is precise, with a focus on the rhythmic and dynamic elements of the piece.

Figure 39. Measures 75–82 and 91–98 of “Gimme the Goods”

Rests and Rhythmic Figures

The rhythmic figure in the first three choruses almost exclusively consists of sixteenth notes on the hi-hat and quarter notes on the snare drum. There is a little variety in the bass drum (which will be further examined in the “Unisons” analysis) with the overarching pattern consisting of either the bass drum being played on the fourth note of a four-note grouping (Figure 40a) or the last two notes of a four-note grouping (Figure 40b). Porcaro plays almost every accent as an eighth note (except measure 43) which creates a break in the sixteenth note figure on the hi-hat (Figure 40c).



Figure 40a. “Gimme the Goods” Rhythmic Figure Motive 1



Figure 40b. “Gimme the Goods” Rhythmic Figure Motive 2

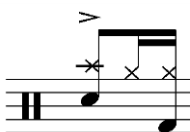


Figure 40c. “Gimme the Goods” Rhythmic Figure Motive 3

The last measure of the first two choruses (mm. 26 and 44) include a rhythmic figure consisting of four accented sixteenth notes on beat two followed by a sixteenth rest and two accented sixteenth notes concluding with a drum fill in beat four. The drum fill in the first chorus is a two note pickup leading into the next verse. The drum fill in the

second chorus is slightly more elaborate consisting of three notes—two sixteenths and an eighth (Figure 41).

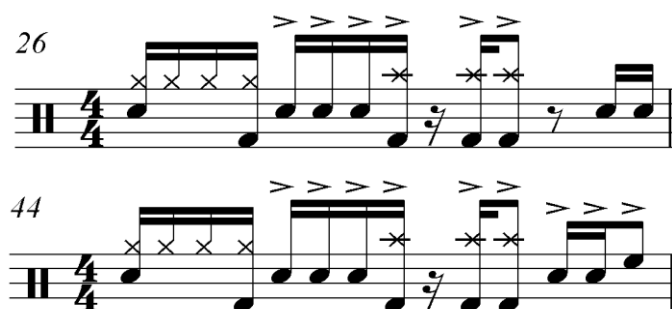


Figure 41. Measures 26 and 44 of “Gimme the Goods”

The rhythmic figures in the fourth chorus switch to being based almost entirely on a thirty-second note subdivision which Vinnie Colaiuta described as “incredible.”⁵⁹ The rapid figure is only interrupted by a sixteenth-note accent on the downbeat of every fourth measure. Both halves of this chorus are exactly the same. Figure 42 shows the first half of the final chorus.

⁵⁹ Flans, “Jeff Porcaro: A Special Tribute.”

Figure 42. Measures 91–94 of “Gimme the Goods”

Unisons

A one- or two-note texture is used predominantly throughout all of the choruses. The first three choruses begin with a three-note texture consisting of a crash cymbal, snare drum and bass drum. Each successive accent in the second and third choruses is a two-note texture – crash cymbal and bass drum (measures 43, 77, 79 and 81). The fourth chorus begins with a two-note texture consisting of a crash cymbal and bass drum. A two-note texture consisting of snare drum and hi-hat chick appears on beats 2 and 4 of the fourth chorus as well. The only other instance of a three-note texture appears on beat four of measure 42 to set up the accent in measure 43. Variety in Unisons is not heavily employed in this song.

Hand-to-Foot Distribution

The first measure of the first chorus establishes a Hand-to-Foot Distribution motive for the first three choruses. The motive spans two beats and is formed by combining Figures 40a and 40b above (Figure 43).



Figure 43. Hand-to-Foot Distribution motive of “Gimme the Goods”

An expanded Hand-to-Foot motive is introduced in measure 24 which spans the entire measure. The first half of the measure consists of the established motive, but it is modified in the second half with the bass drum being omitted from the four-note grouping in beat 3. The fourth beat is taken from the second half of the original motive (Figure 44). This expanded motive appears in measures 24–25 and 41–43.



Figure 44. Expanded Hand-to-Foot Distribution Motive of “Gimme the Goods”

The expanded motive does not appear after the second chorus. Instead, the original motive from Figure 41 is repeated throughout the third chorus which increases the intensity as a result of the small increase in the number of notes on the bass drum. Excepting the three-note unison on the downbeat of the chorus, the first two measures of the third chorus are performed a total of four times. Figure 45 presents the first two measures of the third chorus.



Figure 45. Measures 75–76 of “Gimme the Goods”

The fourth chorus departs from the established motives. As a result of the doubling in the Rate of Strokes on the hi-hat (and subsequent increase in difficulty), the Hand-to-Foot Distribution is simplified to alternating between the bass drum and the snare drum each quarter note. A hi-hat chick is played on beats 2 and 4 (Figure 46).



Figure 46. Hand-to-Foot Distribution pattern of the Fourth Chorus of “Gimme the Goods”

Special Effects

Special effects are not used significantly in this song. The predominant high voice in all of the choruses is the closed hi-hat. The open hi-hat is used for the seventh and eighth thirty-second notes of beats 1 and 3 throughout the fourth chorus.

Summary

An analysis of the choruses of “Gimme the Goods” shows that each successive chorus builds in intensity from the previous choruses through the introduction and elaboration of the different analytical elements. The first chorus establishes the Rhythmic Figures that comprise the first three choruses. The second chorus consists of the

elaborated rhythmic motive, adds an accent and three-voice texture and closes with a more elaborate drum fill than the first chorus. The third chorus is composed entirely of the original rhythmic figure, which is an increase in Hand-to-Foot Distribution, and includes an accent every other measure. The fourth chorus represents the height of musical intensity with the Rate of Strokes being doubled, an added open hi-hat Special Effect and a louder dynamic than the other choruses.

Vinnie Colaiuta named this song as being representative of Porcaro's playing. In regards to the Rate of Strokes in the final chorus, Colaiuta commented,

The hi-hat stuff at the end is just ridiculous. He double-times it. But the thing is the effect that you get from it. It's *music* – just spectacular, amazing. When I first heard that track, I was elated. It was breathtaking. I was excited, laughing and smiling from ear to ear 'til [sic] my face hurt.⁶⁰

“Gaucho”

“Gaucho” is the title track of Steely Dan's Grammy Award-winning album released in 1980. The album peaked at #9 on the “Billboard 200” chart⁶¹ and won the Grammy for “Best Engineered Recording – Non Classical” in 1981.⁶² Recording the song “Gaucho” was so challenging that production of the song was nearly stopped. The finished drum track is the combination of as many as 70 different takes of the song.⁶³ The

⁶⁰ Flans, “Jeff Porcaro: A Tribute,” 72.

⁶¹ Allmusic, inc., “Gaucho-Steely Dan | AllMusic,” 2010, <http://www.allmusic.com/album/gaucho-r18942/charts-awards>.

⁶² Allmusic, inc., “Gaucho-Steely Dan | AllMusic,” 2010, <http://www.allmusic.com/album/gaucho-r18942/charts-awards/grammy>.

⁶³ Flans, “Jeff Porcaro”; Flans, “Jeff Porcaro: A Special Tribute”; Ventura, “Jeff Porcaro--The Groove Master: 12/06.”

finished product reflects Porcaro's and engineer Gary Katz's resolve and meticulous approach to assembling a memorable song.

Both choruses are fifteen measures long (mm. 54–68 and 136–150) and can be divided into two parts: eight measures and seven measures. Appendix D contains a full transcription.

Dynamics

Dynamic contrast is not used to musical effect in "Gaucho." Both choruses are performed at a forte dynamic level.

Rate of Strokes

Both choruses employ duple feel rhythmic subdivisions ranging from quarter notes to thirty-second notes. An increase in the Rate of Strokes is used to build energy in the second chorus as compared to the first. Measure 54 consists of a repeated quarter-note-to-two-eighth-note figure. Measure 136 begins with six eighth notes, doubling the quarter notes on beats 1 and 3 used in measure 54, and concludes with a figure that contains three sixteenth notes and two thirty-second notes. The quarter note on beat three in measure 55 is performed as two eighth notes in measure 137. The quarter note on beat 4 in measure 58 becomes three sixteenth notes followed by two thirty-second notes in measure 140. Overall, faster Rate of Strokes are used in the second chorus as compared to the parallel measures in the first chorus (Figure 47).

54 *f*

57

60

62

64

66

The image displays six staves of musical notation, each representing a four-measure segment. The staves are numbered 136, 139, 142, 144, 146, and 148. The notation includes various rhythmic figures, such as eighth and sixteenth notes, and rests. Accents (marked with a 'v' symbol) are placed above specific notes in measures 136, 139, 144, 146, and 148. A dynamic marking of *f* (forte) is present at the beginning of measure 136. The notation is written on a single-line staff with a key signature of one flat (B-flat).

Figure 47. Measures 54–68 and 136–150 of “Gacho”

Accents

Accents are used to mark the major sections of the chorus and used in unison with the rhythmic figures performed with the ensemble. The ensemble figures appear in the last four measures of both choruses and are shown in Figure 48.



Figure 48. Accented Ensemble Figures of the Last Four Measures of Each Chorus of “Gaucho”

Accents are also used to add nuance to the rhythmic pattern in the second chorus. These accents appear in measures 138–139 and 144–147 on the second eighth note of beat 3 and beat 4. The final measure of the first chorus contains one more accent, on the second eighth note of beat 3, than the parallel place in the second chorus. The musical increase in the final measure of the second chorus will be discussed in the Hand-to-Foot Distribution analysis (Figure 47).

Rests and Rhythm Figures

There is rhythmic variety between the two choruses. The basic rhythmic structure is introduced in measure 54 and consists of a repeated pattern of a quarter note followed by two eighth notes (Figure 49). A reduction of this pattern appears in measures 60 and 62.



Figure 49. Basic Rhythmic Structure of “Gaucho” Choruses

The pattern is more fully realized with the sporadic addition of “ghosted” sixteenth notes that land on the second and fourth sixteenth notes of some beats. The pattern is seen in Figure 50. Porcaro consistently alters the rhythmic structure of beat 4 to

create variety throughout the choruses (measures 55–59, 61, 63–64, 137–142, and 144–146). As discussed in the Rate of Strokes analysis, the rhythmic subdivisions in the second chorus are also consistently doubled in the second chorus compared to parallel measures in the first chorus.



Figure 50. Expanded Rhythmic Structure of “Gaucha” Choruses

Porcaro played a drum fill at the end of each section of the chorus. In measure 61, this is on beat four and consists of two consecutive sixteenth notes beginning on the second sixteenth note of the beat. In measure 143, the fill is expanded to five sixteenth notes beginning on the fourth sixteenth note of beat 3 (Figure 47).

The final four measures of both choruses are performed similarly as Porcaro outlines the unison figures performed with the ensemble. The figure begins with four eighth notes on beat three of measures 65 and 147. Measures 66 and 148 contain two eighth notes followed by a quarter note before ending with four eighth notes. Porcaro then introduces a figure that consists of two eighth notes and a quarter note which serve to maintain rhythmic momentum underneath the syncopated ensemble figure. The Figure is performed three times in measures 67–68 and 149–150 (Figure 47).

The drum fills that close both choruses begin on beat 3 of the final measure. In measure 68, the drum fill consists of four eighth notes. In measure 149, the rhythmic figure is more elaborate with two eighth notes followed by a dotted-eighth-to-two-thirty-second notes figure on beat four (Figure 47).

Unisons

Both choruses make use of one to three note textures. The last measure of the second chorus uses a thicker texture as compared to the parallel measure in the first chorus. Beat four is played with an open hi-hat/snare drum combination as opposed to a one-note texture snare drum on beat four in measure 67.

Hand-to-Foot Distribution

The choruses are similar in their Hand-to-Foot Distribution. Chicks more consistently appear on beats two and four of measures in the second chorus (measures 136–139, 142 and 146). The drum fill in measure 143 is performed on the second mounted tom as opposed to the floor tom in measure 61. The drum fill in measure 150 consists of a note on the bass drum followed by two on the snare drum which is a stronger, more timbrally interesting ending to the chorus than the drum fill in measure 68.

Special Effects

The top voice in both choruses is predominantly the ride cymbal with foot chicks on the hi-hat. Variety in Special Effects is not significantly used to musical effect between the choruses.

Summary

As an album, Steely Dan's *Gaucho* was reviewed as being "precise" and "meticulously exacting."⁶⁴ The title track fits this description. Variety in Rate of Strokes

⁶⁴ Stephen Thomas Erlewine, "Gaucho-Steely Dan," InteractiveResource, 2010, <http://www.allmusic.com/album/gaucho-r18942>.

and Rhythmic Figures are primarily used to build intensity from the first chorus to the second. This song demonstrates how different elements can be used to subtle effect and yet create a memorable performance which is a challenging feat. Tris Imboden echoes this sentiment in his review of the song, “Jeff accomplished this absolutely perfect performance without ever sounding ‘clinical.’ Revisiting this track after all these years, it still affects me the same way. Without a doubt, [this is] a sterling example of the genius of Jeff Porcaro.”⁶⁵

“Jojo”

“Jojo” appears on Boz Scaggs’s album *Middle Man* released in 1980 and reached #8 on “The Billboard 200” chart that same year. Co-written with David Foster and David Lasley, “Jojo” was released as a single and peaked at #17 on “The Billboard Hot 100” and Billboard’s “R&B Singles” charts also in 1980. It is viewed as a throwback to Scaggs’s earlier writing style in the vein of “Lowdown” and his other late 1970’s hits.⁶⁶

“Jojo” contains four eight-measure choruses that can be organized into an “A” chorus (the first and third) and a “B” chorus (the second and fourth). The “B” choruses contain a stop-time figure that spans the last two-and-a-half measures and require a separate analysis from the “A” choruses. Porcaro’s musical choices support this concept that there are two distinct chorus styles in this song. Measures 17–24 (A1) and 67–74

⁶⁵ Flans, “Jeff Porcaro: A Tribute,” 72.

⁶⁶ Cub Koda, “Middle Man-Boz Scaggs,” InteractiveResource, 2010, <http://www.allmusic.com/album/middle-man-r17458>; Allmusic, inc., “Middle Man-Boz Scaggs | AllMusic,” 2010, <http://www.allmusic.com/album/middle-man-r17458/charts-awards>; Allmusic, inc., “Middle Man-Boz Scaggs | AllMusic,” 2010, <http://www.allmusic.com/album/middle-man-r17458/charts-awards/billboard-single>.

(A2) comprise the “A” choruses. Measures 33–40 (B1) and 83–90 (B2) comprise the “B” choruses. Appendix D contains a full transcription.

Dynamics

There is a dynamic build in “Jojo” with the first two choruses performed at a mezzo-forte level while the last two choruses are performed at a forte dynamic (Figure 51).

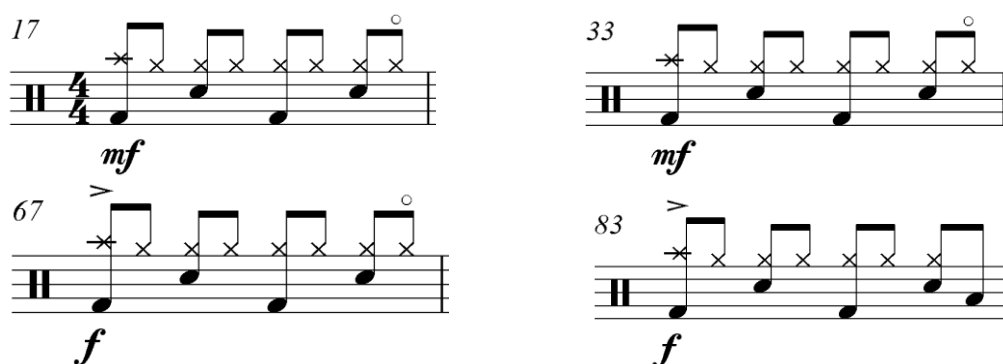


Figure 51. Measures 17, 33, 67, and 83 of “Jojo”

Rate of Strokes

Eighth notes are the predominant subdivision employed during the choruses. Sixteenth-note triplets are used sporadically in each chorus, but with more frequency and orchestral variety in the first two choruses than in the last two. In contrast to how this correlates to intensity compared to other songs, the overall decrease in Rate of Strokes is a result of the dynamic increase and reflects more aggressive playing. These concepts will be discussed in further detail in the Rhythmic Figures and Hand-to-Foot Distribution analyses.

Accents

There are fewer accents in the first two choruses than in the last two. Chorus A1 does not contain any accents. Chorus A2 begins with an accent and the beginning of the second half of the chorus is also accented. Measure 73 adds an accent on the second eighth note of beat 2 which adds a subtle nuance to the pattern similar to how accents were employed in “Gaucho.” Measure 74 adds accents in the drum fill through beats 3 and 4 which correspond to the more aggressive nature of this chorus as compared to A1 (Figure 52).

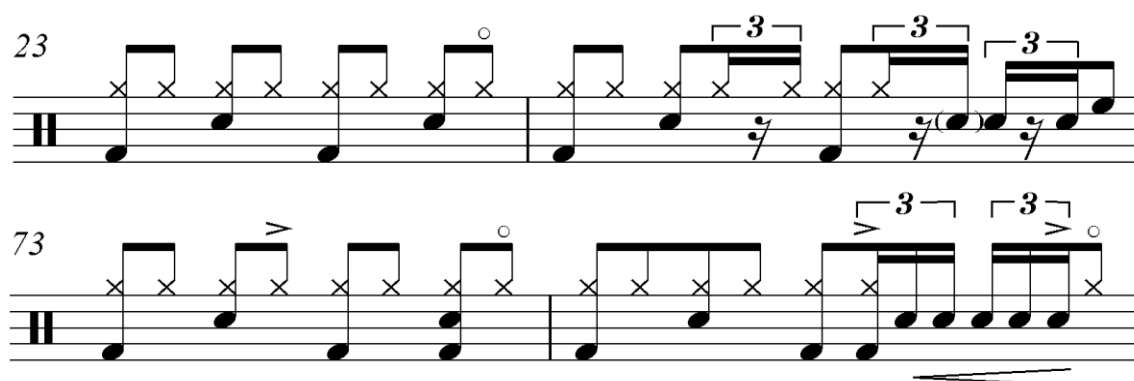


Figure 52. Measures 23–24 and 73–74 of “Jojo”

Chorus B2 begins with an accent which immediately signals the more aggressive nature of this chorus compared to chorus B1. The other accents in the “B” choruses correspond to a unison ensemble figure which begins on beat 3 of the sixth measure and ends on beat 3 of the eighth measure (Figure 53).



Figure 53. Measures 38–40 and 88–90 of “Jojo”

Rests and Rhythm Figures

Straight eighth notes comprise the predominant rhythmic structure of the choruses. Sixteenth-note triplets are used for embellishment and create an ambiguity of feel between a duple and triple feel. Four rhythmic figures that include sixteenth note triplets are used (Figure 54a, 54b, 54c and 54d).



Figure 54a. “Jojo” Sixteenth-Note Triplet Variation 1



Figure 54b. “Jojo” Sixteenth-Note Triplet Variation 2



Figure 54c. “Jojo” Sixteenth-Note Triplet Variation 3



Figure 54d. “Jojo” Sixteenth-Note Triplet Variation 4

Figure 52c is used in the “A” choruses to enhance the eighth note pattern. This appears more frequently in A1 than in A2. In A1, Figure 52c is used in measures 18, 20 and 24 as opposed to one use in measure 69 in A2. In “Jojo,” the use of this figure suggests a less aggressive drumming style. Measure 69’s parallel measure in the first chorus, measure 19, does not include Figure 52c, but instead it maintains steady eighth notes. In contrast, measure 20 begins with a drag which, in this context, is consistent with the softer approach to the chorus. In the “B” choruses, the rhythm in Figure 54c is used to set up the unison ensemble figures in measures 38 and 88 (Figure 53).

The rhythm in Figure 54d is used in choruses A1, A2 and B1 exclusively as a drum fill. It is the closing figure in chorus A1. This rhythm appears in the fourth measure of choruses A1 and B1 as the drum fill leading into the second section of the chorus.

Figures 54a and 54b are used in sequence to form a drum fill in measure 74 which is more musically intense than measure 24 which employs Figures 54c and 54d in sequence (Figure 55).



Figure 55. Measures 24 and 74 of “Jojo”

The “B” choruses conclude with unison ensemble figures beginning on beat 3 of the sixth measure which consists of a dotted-eighth-to-sixteenth-note figure followed by an eighth note on the second eighth note of beat 4. The final note of the figure appears on beat 3 of the last measure of the choruses (Figure 56a). In both choruses, Porcaro adds a sixteenth note on the second eighth note of beat 3 in the sixth measure to add momentum to set up the accent on the fourth sixteenth note that immediately follows it (Figure 56b). In measure 40, Porcaro plays two eighth notes on beat 4 to lead into the next section of the song. Porcaro plays a flam in measure 90 with no drum fill which contains less of the subtleties characteristic of the softer dynamic level.

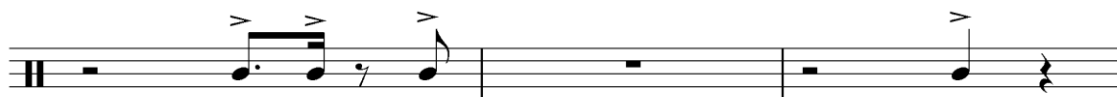


Figure 56a. Basic Rhythmic Structure of Final Three Measures of “B” Choruses of “Jojo”



Figure 56b. Expanded Beat 3 Rhythmic Figure of Unison Ensemble Figure in the Sixth Measure of “B” Choruses of “Jojo”

Unisons

One- to three-note textures are employed in each chorus. The Unisons in the first three choruses are the same. Chorus B2 adds a one-note texture on the second eighth note of beat 4 in measures 83–87 and beat 2 of 85. This serves to create space for the drums being played which adds musical weight.

Hand-to-Foot Distribution

The structure of the choruses' Hand-to-Foot Distribution consists of eighth notes performed on the hi-hat, the snare drum playing on beats 2 and 4, and the bass drum playing a two-measure pattern consisting of notes on beats 1 and 3 of the first measure and beats 1, 3 and 4 of the second measure. In Chorus B2, the second eighth note of beat 4 is performed on the floor tom which is a heavier voice than the hi-hat.

In the "A" choruses, Figure 54c is almost exclusively performed on the hi-hat. The exception to this appears in measure 24 with the last note of the figure performed as a ghosted snare drum note on the last sixteenth note triplet of beat 3. In the "B" choruses, this figure appears in the sixth measure and is orchestrated between the hi-hat and high tom.

Figure 54d is orchestrated with two snare drum hits followed by a high tom in every chorus. In chorus B1, this figure is played to signal the end of the first half of the chorus. Chorus B2 does not break from the established pattern which is another indicator of the more aggressive nature of the final chorus.

The performance of the final note of the ensemble unison figure is also indicative of the more aggressive mood of the final chorus. It is performed with a flam on the snare drum in chorus B1 and as a flam on the floor tom in chorus B2.

Special Effects

The predominant upper voice in all of the choruses is the closed hi-hat. There is subtle variety in the use of Special Effects in the "A" choruses to add musical intensity to the second chorus. An open hi-hat is consistently used on the second eighth note of beat 4

in each chorus. In measure 70, it is used on the second eighth note of beats 3 and 4 to build intensity into the drum fill on beat four. In measure 72, it is used on the second eighth note of beats 2 and 4. An accent is played on the closed hi-hat in measure 73, and an open hi-hat is used as the peak of the concluding drum fill of chorus A2.

Summary

The manner in which the musical elements are used to build energy in “Jojo” is consistently the opposite of how they are used in other songs. A decrease in the Rate of Strokes, Rhythmic Figures and Unisons suggest an increase in aggression that is complementary to the increase in Dynamics and Accents as the song progresses. Most importantly, this highlights how musicians can intelligently manipulate different musical elements to achieve similar goals without being predictable or cliché.

This conclusion echoes Vinnie Colaiuta’s thoughts about the song in his identification of this song as one of Porcaro’s representative works noting the emotion, “drama” and “character” of the performance:

On “Jojo” the pocket is not only deep, it is so identifiably “Jeff,” as are all his tracks. Plus it conveys the character of the song so well. The way he lays the stop-time figures and then comes back in with the perfectly placed “Blap-Umm.” Whew! Now *that’s* drama. I can get a visual on that one. His whole approach is so spectacular – he’s playing *music*. He’s *inside* of it. When I first heard it I was enraptured – you know, kind of that half slack-jawed blank stare.⁶⁷

⁶⁷ Flans, “Jeff Porcaro: A Tribute,” 72.

“Rosanna”

“Rosanna” appears on Toto’s 1982 album *Toto IV* and is widely considered the song that best represents Porcaro’s drumming style. It was cited with the most frequency (six times) by his peers, colleagues and contemporaries as being representative of his drumming.⁶⁸ *Toto IV* represents the height of Toto’s success. In 1982, Toto set a record for most Grammy Award wins in a year with six. The album was awarded three Grammy Awards in the “Album of the Year,” “Best Engineered Recording, Non-Classical,” and “Producer of the Year” categories. “Rosanna” was awarded three Grammy Awards in the “Best Arrangement for Voices,” “Best Instrumental Arrangement Accompanying Vocalist(s)/Best Background Arrangement” and “Record of the Year” categories.⁶⁹ According to David Paich, Porcaro recorded his drum part in one take.⁷⁰

Porcaro credits two songs as the inspiration for this performance: “Home at Last” from Steely Dan’s *Aja* record with Bernard Purdie on drums, and “Fool in the Rain” from Led Zeppelin’s *In Through the Out Door* record with John Bonham on drums. Both songs are half-time shuffle feels with a consistent ghost note on the second note of the triplet performed on the snare drum.⁷¹ “Rosanna” contains four choruses that are each seventeen measures long (measures 50–66, 104–120, 158–174 and 175–191). The third

⁶⁸ Flans, “Jeff Porcaro: A Special Tribute”; Flans, “Jeff Porcaro: A Tribute, 72-73.”

⁶⁹ Allmusic, inc., “Toto IV-Toto | AllMusic,” 2010, <http://www.allmusic.com/album/toto-iv-r20321/charts-awards/grammy>.

⁷⁰ Flans, “Jeff Porcaro: A Special Tribute.”

⁷¹ *Jeff Porcaro-Instructional Drum DVD* (Hal Leonard Corp, 2003).

and fourth choruses could be analyzed as a double chorus, but the musical differences between them warrants individual attention. Appendix D contains a full transcription.

Dynamics

Dynamics are used to build energy as the song progresses. The first three choruses are performed at a forte level. The final chorus is performed at a fortissimo level and is the musical peak of the song.

Rate of Strokes

There is variety in Rate of Strokes in “Rosanna.” Eighth notes are the predominant rhythmic subdivision employed in the choruses. Dotted quarter notes are used to create variety between the choruses. They appear with more frequency as the song progresses marking a frequent decrease in the Rate of Strokes as the song progresses until the final chorus which contains the fewest dotted quarter notes.

It appears that thirty-second notes are used in the second and fourth choruses (measures 110, 115, 178, 182 and 186). This is a result of a limitation in notating different kinds of rolls. These are performed in the “concert” style with an indeterminate number of strokes and not with metered strokes characteristic of the rudimental style of playing rolls.

Accents

Each chorus begins with an accent and contains an accent on the downbeat of every other measure. There is an accented unison ensemble figure that appears in measures 14–15 of each chorus. The fourteenth measure contains accents on beats 4 and

the *li* of 4 and the figure continues with accents on beat 2, the *li* of 2, 4 and the *li* of 4 in measure 15 (Figure 57).

Figure 57. Measures 63–64, 117–118, 171–172, and 188–189 of “Rosanna”

The number of accents increases as the song progresses. Porcaro adds accents on beats 7 and 10 of measures 165 and 169 which are in unison with the ensemble. In the third and fourth choruses, accents are added on beat 3 of measures 171 and 188, more aggressively setting up the following accent figures.

The number of accents in the last two measures of each chorus corresponds to the level of intensity in the sections immediately following the choruses. Measures 63–64 are

followed by verse 2 and contain no accents. Measures 119–120 are heavily accented appropriately setting up the keyboard solo. Measures 172–173 are the most accented of all the parallel measures and create a crescendo into the final chorus. Measures 190–191 were not planned as “Rosanna” was originally arranged to end in measure 189.⁷² The following outro begins conservatively and the lack of accents reflects that mood.

Rests and Rhythm Figures

Shuffles are rhythmically structured with notes on the first and third note of three-note groupings. “Rosanna” consistently adds a ghost-note snare drum note on the second beat of the grouping. The first chorus contains the most examples of this rhythmic figure. As the song progresses, the rhythmic figures simplify in the second verse before gradually increasing the number of ghost-note snare drum hits through the last chorus.

Dotted quarter notes appear sporadically in the choruses. In the first chorus, a dotted quarter note is played on beat 2 in the first measure. In the other choruses, the shuffle pattern continues through beat 2.

The fourth, eighth and twelfth measures of each chorus contain unison ensemble figures on beats 3 and 4 that Porcaro plays with increasing intensity in each successive chorus. The shuffle pattern is employed in each of the fourth measures (measures 53, 107 and 161) until the fourth chorus (measure 178) at which point Porcaro disrupts it to play the rhythmic figure with the ensemble. The roll on the *li* of beat 4 (and in all other instances) serves as a pick-up to the accent in measure 179.

⁷² Flans, “Jeff Porcaro: A Special Tribute.”

The eighth and twelfth measures of the choruses follow a similar pattern to the fourth measure in each chorus. In the first chorus, the patterns are outlined more subtly with the shuffle pattern continuing through the *li* of beat 3 followed by a dotted quarter note on beat 4 (measures 57 and 61). In the second chorus, Porcaro plays the figure with the ensemble followed by a pick-up roll to the accents in the following measure (measures 111 and 115). The parallel measures in the third chorus are performed more aggressively than the previous choruses with accented dotted quarter notes on beats 3 and 4 and drags used as the pick-ups to the accents in the following measures (measures 165 and 169).

Similar to how accents are used, the complexity of the Rhythmic Figures used in the final two measures of each chorus corresponds to the level of intensity in the sections immediately following the choruses. Measures 65 contains a whole rest followed by three dotted quarter notes and three eighth notes in measure 66. Measure 119 consists of an eighth note flam on the *li* of beat 1 followed by three dotted quarter notes. Two dotted quarter notes followed by eighth notes on beats 3, the *li* of 3 and three eighth notes through beat 4 comprise measure 120. The Rhythmic Figures in measure 173 through the *li* of beat 1 in measure 174 are a restatement of the Rhythmic Figures that precede each chorus followed by a four-stroke ruff and flammed dotted quarter note. The restatement of this pre-chorus figure is the main reason choruses 3 and 4 should be analyzed separately as this creates a strong division between the two. Measures 190–191 reflect the conservative beginning of the outro with a whole rest in measure 190. Measure 191

consists of a dotted quarter note on beat 3 and a drag leading to a dotted quarter note on beat 4 (Figure 58).

65

119

173

190

R R L R R L R R L R

Figure 58. Measures 65–66, 119–120, 173–174, and 190–191 of “Rosanna”

Unisons

There is not significant diversity in Unisons within the four choruses. They are entirely composed of one- and two-note textures.

Hand-to-Foot Distribution

Each chorus has a unique Hand-to-Foot Distribution. The four-measure pattern consists of the upper voice on the first and third note of each three note grouping, the

snare drum on beat 3 and the bass drum playing unison figures with the ensemble (Figure 59).



Figure 59. Basic Hand-to-Foot Distribution of “Rosanna” Choruses

The first chorus contains the most ghost-notes on the snare drum. Embellishments to the bass drum pattern evolve as the first chorus progresses. In measures 50–53, a bass drum note is added on the *li* of beat 2 of the fourth measure. The bass drum pattern is further embellished in measures 54–57 with notes on the *li* of beat 2 of measures 55 and 57. The bass drum pattern of the second chorus appears in measures 58–61 with the bass drum playing on the *li* of beat 1 in measure 61 (Figure 60).

The image displays a musical score for measures 50 through 63 of the piece "Rosanna". The score is written on a single staff with a treble clef and a 12/8 time signature. The key signature is one flat (B-flat). The music is marked with a forte (*f*) dynamic at measure 50. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also several accidentals (sharps and flats) and dynamic markings (accents and slurs). The measures are numbered 50, 52, 54, 56, 58, 60, 62, and 64. The score ends with a double bar line at measure 63.

Figure 60. Measures 50–63 of “Rosanna”

The first phrase in the second chorus adds a bass drum on the *li* of beat 2 of the second measure which adds energy to the second chorus. The change to the bass drum pattern of the second chorus appears in the fourth measure of each phrase where it is performed on the *li* of beat 1 instead of the *li* of beat 2 (Figure 61).

The image displays a musical score for measures 104 through 117 of the piece "Rosanna". The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score is divided into measures by vertical bar lines. Measures 104, 108, and 112 begin with a dynamic marking of *f* (forte). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). Some notes are marked with an accent (>) or a breath mark (a small circle). The piece concludes with a double bar line at the end of measure 117.

104 *f*

106

108

110

112

114

116

Figure 61. Measures 104–117 of “Rosanna”

In the third chorus, the bass drum pattern begins with a restatement of the second chorus's bass drum pattern. The second phrase is a restatement of the first chorus's bass drum pattern. The third phrase combines elements from both patterns and elaborates on them: measure 169 combines the bass drum patterns of the fourth measures of the first and second chorus and substitutes the snare drum on the *li* of beat 1 for variety. Measures 166-169 introduce the Hand-to-Foot Distribution pattern used in the fourth chorus. The bass drum pattern in measures 170–171 is a restatement of the pattern introduced in measures 104–105 (Figure 62).

Figure 62 displays a musical score for measures 158 through 171 of the piece "Rosanna". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo and meter are indicated by a common time signature (C) and a 4/4 time signature. The score begins with a forte dynamic marking (*f*) at measure 158. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is divided into measures 158, 160, 162, 164, 166, 168, and 170, with measure 171 being the final measure shown. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

158 *f*

160

162

164

166

168

170

Figure 62. Measures 158–171 of “Rosanna”

The Hand-to-Foot Distribution of the fourth chorus repeats the structure of the pattern introduced in the third phrase of the third chorus. The number of ghost notes on the snare drum increases from the first to the second and third phrases. Each major element introduced in the earlier choruses returns and is played with increasing intensity (Figure 63).

175

ff

177

179

181

183

185

187

Figure 63. Measures 175–188 of “Rosanna”

The orchestration of accented ensemble figures in measures 15-16 of each chorus reflects a progressive increase in musical energy as the song progresses. For these accents, every bass drum note is accompanied by a cymbal crash. In measures 63–64, the accents are orchestrated with two bass drum notes followed by a pattern that alternates between the snare drum and bass drum. The second chorus repeats this while adding a hi-hat chick on beat 3 discussed further in the Special Effects analysis. The accents in measure 171 are orchestrated on the bass drum. In measure 172, beat 2 is performed on the snare drum and the rest of the accents are on the bass drum. The fourth chorus completes the build with all the accents performed on the bass drum (Figure 57).

Special Effects

The closed hi-hat is the top voice in the first three choruses. The fourth chorus uses the ride cymbal as the top voice. The open hi-hat is consistently used before and after the cymbal crashes that appear in every fourth measure in the first three choruses. In the opening measure of each chorus, open hi-hat note(s) appear through beat 2. The third chorus more extensively uses this motive with additional appearances in measures 166 and 170.

The hi-hat chick and foot splashes appear with more frequency as the song progresses. A chick appears on beat 1 of measure 64 followed by chicks on beats 2, 3 and 4 of measure 66. Measure 118 contains chicks on beats 1 and 3, followed by chicks on beats 2, 3 and 4 of measures 119 and beats 1, 2, 3 and 4 of measure 120. The third chorus contains fewer foot chicks, but adds foot splashes which are sonically more aggressive than chicks. Measure 172 contains chicks on beats 1 and 3. Measure 173 has chicks on

beats 1, 2, 3 and 4 followed by foot splashes on beats 7 and 10 in measure 174. The last chorus has chicks on beats 1 and 3 of measure 189 followed by a reduction in chicks, beat 3 of measure 191, due to the decrease in intensity leading into the outro (Figure 64).

Figure 64 displays musical notation for measures 64–66, 118–120, 172–174, and 189–191 of the song “Rosanna”. The notation is presented on a single staff with a double bar line at the beginning of each measure group. Measures 64–66 show a sequence of eighth notes with accents and foot splashes (marked with 'x'). Measures 118–120 continue this pattern with more complex rhythmic figures. Measures 172–174 show a more intricate pattern with eighth notes and foot splashes. Measures 189–191 show a reduction in intensity, with fewer notes and foot splashes. A drum notation “R R L R R L R R L R” is written below the staff for measures 172–174.

Figure 64. Measures 64–66, 118–120, 172–174, 189–191 of “Rosanna”

Summary

“Rosanna” incorporates and elaborates ideas and motives introduced in previous choruses in a manner that creates continuity while adding energy and variety. It contains the most extensive use of all the analytical elements in tandem to create a very memorable performance that became known as the “Jeff Porcaro feel.”⁷³ Gregg Bissonette had this to say in regards to the impact Porcaro’s performance had on the drumming community and the general public:

⁷³ Ventura, “Jeff Porcaro--The Groove Master: 12/06.”

When I was a kid growing up, it was, “Hey, can you play ‘In A Gadda Da Vida?’”
But it became, “Hey, can you play ‘Rosanna?’” “I don’t think so, man, can you?”
“I don’t think so.” That feel!

In [1994], Simon Phillips called and asked me to sub for Toto in Europe. As soon as I went into the intro to that tune, the whole arena went to their feet and freaked out. It was a worldwide groove that people recognized!⁷⁴

⁷⁴ Flans, “Jeff Porcaro: A Tribute,” 72-73.

CHAPTER IV

SUMMARY OF FINDINGS

This chapter presents a summary of how each of the elements used for the analysis completed in Chapter 3 are applied to each of the six pieces: Dynamics, Rate of Strokes, Accents, Rests & Rhythmic Figures, Unisons, Hand-to-Foot Distribution, and Special Effects. Each element will be summarized in the order in which it appears in the model.

Dynamics

An increase in dynamic level in later choruses is one of the musical elements used to increase the musical energy in four of the six analyzed songs: “Lido Shuffle,” “Gimme the Goods,” “Jojo,” and “Rosanna.” In each instance, the dynamics stay static until the final chorus or, in “Jojo,” the final statement of each chorus type (i.e. A2 and B2 are both louder than A1 and B1). “Lowdown” and “Gaucho” do not increase dynamically, and do not contain the same degree of change in the different analytical elements as the others.

Rate of Strokes

The Rate of Strokes that is established in the first chorus does not change in later choruses in all of these songs: songs that begin in duple meter remain in duple meter. Porcaro did occasionally employ triplets in a duple feel. The use of sixteenth-note triples in “Jojo” creates a sense of rhythmic ambiguity without losing the duple feel.

In “Lido Shuffle,” “Gaucho,” and “Gimme the Goods,” the Rate of Strokes consistently increases in subsequent choruses. This element is used more subtly in “Lido Shuffle” and “Gaucho,” and more aggressively in “Gimme the Goods.” In “Lido Shuffle,” the increase is reserved for drum fills at the end of phrases and choruses - there is no Rate of Strokes increase applied to the pattern. In “Gaucho,” an increase in Rate of Strokes is used very often to double the metric subdivision. The effect this created is very subtle because many of the notes that are doubled are ghost notes. “Gimme the Goods” represents the most aggressive use of Rate of Strokes to increase musical intensity. The first three choruses see no significant increase, but the final chorus explodes as Porcaro doubles every Rate of Stroke.

Conversely, a decrease in the Rate of Strokes can signify an increase in musical energy as observed in “Jojo” and “Rosanna.” Choruses A1 and A2 are similar in Rate of Strokes in “Jojo.” The final measure in A1 contains more sixteenth-note triplet groupings than the final measure in A2. Chorus B1 contains a sixteenth-note triple fill in the fourth measure and a fill after the accent on beat 3 in the final chorus neither of which appear in chorus B2. In “Rosanna,” dotted quarter notes appear with more frequency at the end of phrases in subsequent choruses which more strongly outlines the figures being performed by the rest of the ensemble. The Rate of Strokes at the end of choruses is dependent upon the intensity of the section immediately following with the final chorus containing the slowest Rate of Strokes. In both songs, the decrease in this musical element implies a more aggressive approach.

Accents

Accents are consistently used to mark the major sections of the choruses and add nuance and/or energy to a pattern or motive. They appear with greater frequency as the intensity of a song increases in five of the six songs. “Lido Shuffle” is the only one of Porcaro’s representative songs that does not significantly vary the number of accents as the song progresses.

Accents are a critical element of the patterns used in each song. In “Lowdown,” they are used on the originally recorded hi-hat to create a strong quarter-note pulse. They are also used in the overdubbed hi-hat part to create an interplay between the two hi-hat parts. In the second chorus, the number of accents increases in the overdubbed hi-hat part creating an increase in intensity. There is a decrease in the number of accents in the overdubbed hi-hat in the third chorus that corresponds to the change in Special Effect (open hi-hat) which incorporates a harsher timbre. The number of accents contained in the fills at the end of each chorus increases in each successive chorus.

The manner in which accents are used in “Lowdown” is consistent with their use in the other songs. In “Gimme the Goods,” the number of accents increases steadily in each successive chorus building through the end of the song. “Gaucho” contains more accents in the second chorus than in the first chorus, and they are used to add shape to the established rhythmic figures. In “Jojo,” there is a small increase in the number of accents in A2 as compared to A1, and the accent in the last measure of B2 is played more forcefully than the accent in the last measure of B1. “Rosanna” progressively uses more accents to mark phrases, ensemble figures and in fills. The last fill in the final chorus sees

a reduction in accents because of the conservative beginning of the outro that immediately follows.

Rests & Rhythmic Figures

Porcaro's use of Rests & Rhythmic Figures is consistent throughout every one of these songs: a basic rhythmic structure is established in the first chorus that is used as the foundation for each successive chorus. In four songs, the Rests & Rhythmic Figures becomes more elaborate as the musical energy increases. The rhythmic figures become simpler in the remaining two songs. In both situations, Porcaro's manipulation of the Rests & Rhythmic Figures adheres to the established rhythmic structure.

In "Lowdown," the sixteenth notes on the overdubbed hi-hat in the first chorus continue in each chorus. The rhythmic structure of the drum set part is established in the first measure of the first chorus and provides the structure for the rest of the choruses. The pattern is repeated with variations at ends of phrases and the choruses in the form of fills. The fills in the later choruses are more elaborate than in the parallel measures in earlier choruses.

"Lido Shuffle" is similar to "Lowdown." The established rhythmic structure (notes on the first and third notes of a three-note grouping) is the framework of each of the choruses. The figures become more elaborate with longer fills at the end of phrases and the choruses. The second chorus provides an example of a rhythmic figure that contains fewer notes than the figure used in the parallel measure in the first chorus: a flam instead of a drag. The decrease in grace notes suggests a more aggressive style of drumming that coincides with an increase in energy. Porcaro used this technique

(decreasing grace notes as energy builds) repeatedly in these representative songs, particularly in “Jojo” and “Rosanna.”

“Gimme the Goods” and “Gaucho” follow the method established in “Lowdown” and “Lido Shuffle.” In “Gimme the Goods,” a simplified version of the rhythmic foundation is almost exclusively employed in the first two choruses before becoming fully realized in the third chorus. The fourth chorus sees the most extreme example of increase in Rests & Rhythmic Figures as the rhythmic structure is doubled creating a very dramatic ending to the song. “Gaucho,” because of the manner in which it was recorded, presents a calculated example of rhythmic embellishment in the second chorus while strictly adhering to the established rhythmic structure.

“Rosanna” contains the most variety in how rhythmic figures are modified coinciding with the progressive build in musical energy throughout the song. The first chorus establishes the rhythmic structure and contains the most ghost notes. The second chorus sees a reduction in ghost notes, and the third chorus has the least. The ensemble plays dotted-quarter note figures in the last measure of each phrase. Porcaro emphasizes these more as the song progresses which results in a decrease in notes. The length of the fills and the number of notes in them coincides to the intensity of the section immediately following the chorus. The fourth chorus of “Rosanna” unexpectedly increases the number of ghost notes compared to the second and third choruses. In this chorus, Porcaro demonstrates how an increase and decrease in Rests & Rhythmic Figures can be used in combination to increase energy.

Unisons

Diversity in Unisons is not extensively used to guide an increase in musical energy. There is no significant change in unisons within the choruses of “Lowdown,” “Gimme the Goods,” “Gaucho” and “Rosanna.” In “Lido Shuffle,” the texture in the later choruses primarily consists of a two- or three- note unisons as compared to more frequent use of a one-note texture in the first chorus. “Jojo” consistently uses a thinner texture in the last chorus: a one-note texture versus a two-note texture used primarily in the earlier choruses. In both songs, the change in Unisons follows a change in Hand-to-Foot Distribution.

Hand-to-Foot Distribution

There is variety in Hand-to-Foot Distribution in every one of the six songs. The first chorus establishes a pattern that is changed as the musical energy of a song increases. The most significant changes occur in songs that contain an increase in dynamics in the final chorus: “Lido Shuffle,” “Gimme the Goods,” “Jojo,” and “Rosanna.” “Lowdown” and “Gaucho” contain a smaller degree of change in Hand-to-Foot variety. There is more variety in the voicing used for the patterns and fills as a song builds to a musical peak.

In the first chorus of “Lido Shuffle,” the hi-hat, snare drum, and bass drum parts are sparser with consistent omissions on the *li* of different beats. All of the voices in the second and third choruses are performed on the first and third note of each beat during the pattern (non-accented ensemble figure) sections of each chorus. Fills in the later

choruses incorporate more or different instruments coinciding with the increase in energy.

“Gimme the Goods” introduces a pattern in the first chorus constructed from three motives. The pattern of the first chorus contains the motive with the least number of bass drum notes. The second and third choruses do not use that motive, but use a repeating pattern based off of two of the motives creating more forward motion. The final chorus sees a decrease in Hand-to-Foot Distribution with bass drum notes on beats 1 and 3 and snare drum notes on beats 2 and 4. This simplicity is necessary to balance the dramatic increase in Rate of Strokes. Continuing the established Hand-to-Foot Distribution pattern would be overwhelming for the listener. The fills at the ends of the first three choruses are more diverse/contain more instruments until the final chorus which requires a simpler approach.

“Jojo” increases the diversity in Hand-to-Foot Distribution in later choruses. The fills in the second chorus are orchestrated using more instruments than the fills in the first chorus. The third chorus is similar to the second chorus. The final chorus contains the most variety as a floor tom on the second eighth note of beat 4 is added to the pattern and is used for the fill in the last measure of the chorus.

“Rosanna” presents the most advanced diversity in Hand-to-Foot Distribution. Each chorus has a unique identity that is created based on a pattern introduced in the first chorus. The last phrase in each chorus introduces the pattern of the next chorus, and each successive chorus has more energy. The third chorus contains one statement of the patterns introduced in the first two choruses before combining them to form the pattern

used in the fourth chorus. The intensity of the combined pattern is increased by the voicing of the bass drum note on the *li* of 1 in the fourth measure of the pattern (from the second chorus's pattern) on the snare drum.

The energy of the fills at the end of each chorus are dependent on the energy of the section that immediately follows the chorus. The fill at the end of the first chorus is voiced between the snare drum, hi-hat chick and high tom leading into the second verse. The fill at the end of the second chorus precedes the keyboard solo, is two measures long, and voiced using the snare drum, multiple toms, and hi-hat chicks. The fill at the end of the third chorus builds into the final chorus and includes the snare drum, bass drum, all of the toms, foot splashes and chicks. The final chorus ends with the shortest drum fill as it precedes the outro which begins conservatively. The fill is two beats long, and voiced using a hi-hat chick and a drag voiced between the floor tom (grace notes) and bass drum.

Special Effects

Diversity in Special Effects is used to build energy in five of Porcaro's representative songs. Changing the top voice of the drum set part changes the tonal color of the instrument, and Porcaro reserves employing this technique until the musical peak of a song – the final chorus. This treatment of Special Effects is observed in five of Porcaro's representative songs.

In "Lowdown," open hi-hat notes are introduced in the final chorus which have a more harsh/aggressive timbre compared to the accents that were used on a closed hi-hat in previous choruses. Open hi-hat notes complement the increase in Rate of Strokes in "Gimme the Goods" with both musical elements serving the increase in musical energy.

“Jojo” contains more open hi-hat notes in chorus A2 (the final statement of the “A” choruses). Chorus B2 contains fewer open hi-hat notes as a result of the overall decrease in the use of the hi-hat resulting from the diversity in Hand-to-Foot distribution discussed above.

Porcaro changes the top voice to the ride cymbal for the final choruses of “Lido Shuffle” and “Rosanna.” In both songs, the dynamic level increases from forte to fortissimo. The change to a sustaining upper voice supports the increase in musical intensity.

CHAPTER V

CONCLUSIONS AND AREAS FOR FURTHER RESEARCH

This chapter will present conclusions derived from the summary of each element from Chapter IV. Porcaro manipulates the different musical elements in a variety of ways to achieve a musical peak in the final chorus of each song.

Conclusions

Not surprisingly, every one of Porcaro's representative songs builds to a musical peak in the final chorus. A combination of musical elements is used in each song to build energy towards that moment. The number of elements that are manipulated coincide with the overall increase in intensity from the first chorus. "Lido Shuffle" builds through an increase in Dynamics accompanied by a progressively more elaborate Hand-to-Foot Distribution pattern, a thicker texture created by more Unisons and a change in Special Effects in the final chorus. "Gimme the Goods" uses an increase in Dynamics, Accents, Special Effects, and Rate of Strokes while decreasing the Hand-to-Foot Distribution pattern in the last chorus. In "Jojo," Porcaro's style becomes more aggressive as the Dynamics increase. A decrease in Rate of Strokes, Rests & Rhythmic Figures, and an increased use of one-note textures accompanies an increase in Accents, variety in Hand-to-Foot Distribution and Special Effects.

In contrast, "Lowdown" and "Gacho" have consistent dynamics from beginning to end. In "Lowdown," an increase in Accents leads to a change in Special Effects

coupled with more elaborate Hand-to-Foot Distribution in the fills. The change in the musical elements in “Gaucho,” Rate of Strokes, Accents, and Rests & Rhythmic Figures, are used to add nuance to the established part rather than significantly build the energy of the song.

“Rosanna” features the most complicated manipulation of all of the musical elements to build to the musical peak. Each chorus builds from the previous chorus. The Rate of Strokes and Rests & Rhythmic Figures decreases as the song builds through the third chorus before increasing in the fourth chorus. The number of Accents and how they are treated increases as the song progresses. Each chorus has a unique Hand-to-Foot Distribution identity that builds on the pattern that is introduced in the previous chorus. The Dynamic increase in the final chorus is supported by a change in Special Effects from the closed hi-hat to the ride cymbal. The subtlety of the ghost notes in the first chorus gradually disappears through the third chorus. The fourth chorus incorporates an embellishment of ideas that appeared in each preceding chorus creating a peak that is unique to the song.

When all of these elements are examined, we can say that Porcaro’s style is achieved through an increase in Dynamics, Rate of Strokes and Accents coupled with the manipulation of Rests & Rhythmic Figures and Hand-to-Foot Distribution resulting in an increase in musical energy as a song progresses.

Areas for Further Research

This study presents the first transferable model dedicated to the analysis of drum set style. This model can be applied to more songs on which Porcaro performed to

enhance the findings of this study. It is recommended that further study could focus on his work with a particular artist (e.g. Boz Scaggs, Toto) or to identify how Porcaro manipulates the different musical elements in other main sections of songs (e.g. verse, bridge).

Applying the model to other drummers will allow for the identification of commonalities and stylistic trends in a particular genre. Among the drummers who should be considered for analysis in the Pop session drummer category include Jim Keltner, Steve Gadd, Vinnie Colaiuta, John “JR” Robinson, Earl Palmer, and Hal Blaine. The model can also be applied to other popular music styles, such as Rock, R&B, or Heavy Metal. It is hoped that those analyses will be compiled into genre-specific databases supported by and available to the members of the Percussive Arts Society. The completion of a database will create a powerful pedagogical tool to inform students and players of the tendencies of successful performers.

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APPENDIX A
NOTATION LEGEND

Crash Cym. Hi Hat Ride Cym. Tom 1 Snare Drum Tom 2 Tom 3 Tom 4 Bass Drum Hi Hat Foot Open Hi Hat Hi Hat Foot Splash Ghost Note

APPENDIX B

GLOSSARY OF TERMS

Double chorus – A repeated chorus.

Drag or Ruff – A Rhythmic Figure comprised of two grace notes preceding an accented or unaccented note. One of the thirteen original rudiments for snare drum.

Drum fill – A musical device used by drummers in which the performer departs from the established Rhythmic Figure pattern to create a transition between sections of a song (verse to chorus), to introduce and/or embellish ensemble figures, and/or to embellish changes in melody and/or lyric.

Flam – A Rhythmic Figure comprised of a grace note preceding an accented or unaccented note. One of the thirteen original rudiments for snare drum.

Foot splash – The sustained/ringing sound created by the hi-hat cymbals by operating the hi-hat pedal mechanism in a manner that causes the cymbals to crash together and return to an opened position.

Ghost note – Notes that are performed at a lower volume than a regular note at a given dynamic level. Ghost notes are often nearly inaudible.

Hi-hat with foot or “chick” – The staccato sound created by the hi-hat cymbals as a result of closing them by pressing down on the hi-hat pedal mechanism and leaving them closed.

Outro – The ending of a song; can be solely instrumental containing a solo (“Rosanna”), previous musical material (“Gaucho”), or repetitive lyrical motives (“Jojo”).

Overdub – The recording of additional sound/musical material to an existing recording. For example, Jeff Porcaro’s recording of a second hi-hat part to supplement the previously recorded drum set part on Boz Scaggs’s “Lowdown.”

Pro Tools™ – A computer audio recording/sequencing program that gives the end user great flexibility in the manipulation of virtually any aspect of a performance including variations in tempo.

Recording session or session – Terminology used to describe the process of recording a song/album in a recording studio.

Recording session musician or session musician – A musician that is hired to perform on songs for recorded albums for a fee.

APPENDIX C

JEFF PORCARO DISCOGRAPHY

Jeff Porcaro Discography⁷⁵

#	Artist	Album Title	Record Company	Year
1	10cc	Meanwhile	Polydor	1992
2	Airplay	Airplay	RCA	1980
3	Alessi Brothers	Alessi	A&M	1977
4	Alessi Brothers	Long Time Friends	Quest (GB)	1982
5	Alexander, Karen	Voyager		1978
6	Allan, Laura	Laura Allan	Elektra	1978
7	Allen, Peter	Bi-Coastal	A&M	1980
8	Alpert, Herb	Keep Your Eyes On Me	A&M	1987
9	Alston, Gerald	Open Invitation	Motown	1990
10	America	View From the Ground	Capitol	1982
11	America	Highway: 30 Years of America		2000
12	American Jazz Philharmonic	American Jazz Philharmonic		1993
13	Anderson, Jon	In the City of Angels	Columbia	1988
14	Anka, Paul	The Music Man	United Artists	1977
15	Anka, Paul	Walk a Fine Line	CBS	1983
16	Anka, Paul	Somebody Loves You	Polydor	1989
17	Anri	16th Summer Breeze		1994
18	Anri	Opus 21		1995
19	Armand, Renee	In Time	Windsong	1978

⁷⁵ Mary Oxborrow and Noriko Koshikawa, "www.toto99.com - Official TOTO Website - Jeff Discography," July 11, 2006, <http://www.toto99.com/disco/jeffdisco.shtml>; Toto, inc., "Jeff Porcaro's Discography | TotoNetwork."

20	Asakura, Miki	SU-TE-KI	King	1988
21	Atkins, Chet	Stay Tuned	CBS	1985
22	Austin, Patti	Real Me	Qwest	1988
23	Austin, Patti	Love Is Gonna Getcha	GRP	1990
24	Austin, Patti	The Ultimate Collection		
25	Axton, Hoyt	Fearless	A&M	1976
26	Axton, Hoyt	Roadsongs	A&M	1977
27	B-52's	Good Stuff	A & M	1992
28	Bachman, Randy	Survivor	Polydor	1978
29	Bade, Lisa	Suspicion	A&M	1982
30	Ballard, Russ	At the Third Stroke	Epic	1978
31	Batteau, David	Happy in Hollywood	A&M	1976
32	Beck, Robin	Human Instinct	DSB	1992
33	Bee Gees	Living Eyes	RSO	1981
34	Bee Gees	Too Much Heaven: Songs of the Brothers Gibb		2004
35	Bel Air	Turquoise Blue		1991
36	Benoit, David	Freedom at Midnight	GRP	1987
37	Benoit, David	Shadows	GRP	1991
38	Benson, George	Best of George Benson	Warner	1976
39	Benson, George	The George Benson Collection	Warner	1981
40	Benson, George	In Your Eyes	Warner	1983
41	Benson, George	George Benson Anthology		2000
42	Benson, George	Greatest Hits of All		2003
43	Berger, Michel	Dreams In Stone	Atlantic	1982
44	Berlin, Jeff	Pump It	Passport	1986
45	Berlin, Jeff	Crossroads	Denon	1998
46	Bim	Thistles	Elektra	1978
47	Bishop & Gwinn	This Is Our Night	Infinity	1979
48	Blades, Ruben	Nothing But the Truth	Elektra	1988

49	Blakeley, Peter	Harry's Cafe De Wheels	Capitol	1989
50	Blessing	Prince of the Deep Water	MCA	1991
51	Block, Rory	Intoxication So Bitter Sweet	Chrysalis	1977
52	Blunstone, Colin	Never Even Thought	Rocket	1978
53	Bodine, Rita Jean	Sitting on Top of my world		1974
54	Bolin, Tommy	Teaser	Atlantic	1975
55	Bolin, Tommy	Ultimate: The Best of Tommy Bolin		1989
56	Bolton, Michael	Time, Love & Tenderness	Columbia	1991
57	Bolton, Michael	Greatest Hits 85-95	Columbia	1995
58	Boylan, Terence	Terence Boylan	Elektra	1977
59	Brady, Paul	Trick or Treat	Fontana	1991
60	Brady, Paul	Nobody Knows: The Best of Paul Brady	RYKO	1999
61	Brannigan, Laura	Laura Brannigan	Atlantic	1990
62	Brothers Johnson	Winners	A&M	1981
63	Brothers Johnson	The Best of the Brothers Johnson	A&M	1983
64	Brothers Johnson	Blast! The Latest and Greatest	A&M	1983
65	Brothers Johnson	Out of Control	A&M	1984
66	Browne, Jackson	The Pretender	Elektra	1976
67	Browne, Jackson	Next Voice You Hear: The Best of Jackson Browne	Elektra	1997
68	Browne, Jackson	Very Best of Jackson Browne		2004
69	Browne, Severin	New Improved	Motown	1974
70	Bugatti & Musker	The Dukes	Atlantic	1982

71	Cadd, Brian	Yesterdaydreams	Capitol	1978
72	Caldwell, Bobby	Carry On	Elektra	1976
73	Caldwell, Bobby	August Moon	Polydor	1983
74	Camp, Steve	One On One	Sparrow	1986
75	Campbell, Glen	Southern Nights		1977
76	Carlton, Larry	Larry Carlton	Warner	1978
77	Carlton, Larry	Sleepwalk	Warner	1982
78	Carlton, Larry	Friends	Warner	1983
79	Carlton, Larry	Collection	GRP	1988
80	Carlton, Larry	Christmas at My House	MCA	1989
81	Carmen, Eric	Boats Against the Current	Arista	1977
82	Carmen, Eric	Change of Heart	Arista	1978
83	Carmen, Eric	The Definitive Collection		
84	Carter, Raymone	Raymone Carter	Reprise	1991
85	Carter, Valerie	Just A Stone's Throw Away	CBS	1977
86	Carter, Valerie	Wild Child	CBS	1978
87	Cats	Hard To Be Friends		1975
88	Cavaliere, Felix	Dreams in Motion	Karambolage	1994
89	Cetera, Peter	Solitude / Solitaire	Warner	1986
90	Cetera, Peter	Collection: You're The Inspiration	River North Records	1997
91	Chamfort, Alan	Rock'n Rose		1977
92	Champlin, Bill	Single	Epic	1978
93	Champlin, Bill	Runaway	Elektra	1981
94	Chanson	Chanson	Ariola	1978
95	Chanson	Together we stand		1979
96	Char	U.S.J.	Seesaw	1981
97	Charles, Ray	My World	Warner	1993
98	Charles, Ray	Genius & Soul: 50th Anniversary Collection (5CD)	Rhino	1997
99	Charts	L'océan sans fond	Klaxon (France)	1989
100	Charts	Notre monde à nous	Klaxon (France)	1991
101	Chater, Kerry	Part Time Love	Warner	1977

102	Cher	Bittersweet White Light	MCA	1973
103	Cher	Stars	Warner	1975
104	Cher	I'd Rather Believe In You	Warner	1976
105	Cher	Prisoner	Casablanca	1979
106	Cher	Take Me Home	Casablanca	1979
107	Cher	Love Hurts	Geffen	1990
108	Cher	Casablanca Years	Casablanca/Mercury	1996
109	Cher	Chronicles		2005
110	Chicago	Chicago 17		1984
111	Choir, Yves	By Prescription Only	New Musidisc	1989
112	Clapton, Eric	Behind the Sun	Warner	1985
113	Clapton, Eric	Chronicles (Best of)	Reprise Records	1999
114	Clark, Gene	This bird has flown		1995
115	Clark, Terry	Welcome		1978
116	Clarke, Stanley	Modern Man	Nemperor	1978
117	Clooney, Rosemary	Girl Singer	Concord Jazz	1991
118	Clover	The Sound City Sessions		1975
119	Cocker, Joe	I Can Stand a Little Rain	A&M	1983
120	Cocker, Joe	Civilized Man	Capitol	1984
121	Cocker, Joe	Best of Joe Cocker	Capitol	1992
122	Cocker, Joe	Anthology		1999
123	Cole, Jude	A View From 3rd Street	Reprise	1990
124	Cole, Jude	Start the Car	Reprise	1992
125	Cole, Natalie	Good To Be Back	EMI	1989
126	Cole, Natalie	Greatest Hits, Vol. 1		2000
127	Cole, Natalie	Love Songs	WEA International	2001
128	Coltrane, Chi	Road to Tomorrow	TK	1977
129	Conte, Luis	Black Forest	Denon	1989
130	Coolidge, Rita	Heartbreak Radio	A&M	1981

131	Crane, Stephen	Kicks	MCA	1984
132	Crawford, Randy	Raw Silk		1979
133	Crawford, Randy	Secret Combination	Warner	1981
134	Crawford, Randy	Windsong	Warner	1982
135	Crawford, Randy	Nightline	Warner	1983
136	Crawford, Randy	Best of Randy Crawford	Warner	1996
137	Crawford, Randy	Best of Randy Crawford & Friends		2000
138	Crawford, Randy	Hits		2002
139	Crosby, David	Thousand Roads	Atlantic	1993
140	Crosby, Stills & Nash	Daylight Again	Atlantic	1982
141	Crosby, Stills & Nash	Allies	Atlantic	1983
142	Cross, Christopher	Another Page	Warner	1983
143	Cross, Christopher	Rendevous	Polystar(Japan)	1991
144	Cross, Christopher	The Definite Cristopher Cross	Warner Bros.	2001
145	Crowell, Rodney	Life is Messy	Columbia	1992
146	Cummings, Burton	My Own Way to Rock	Portrait	1977
147	Cummings, Burton	Dream of a Child	Portrait	1978
148	Cummings, Burton	Plus Signs	Capitol/EMI	1990
149	Cummings, Burton	The Burton Cummings Collection	Rhino	1994
150	Cunningham, Jr. B.B.	Hangin' Inn		2003
151	Curiosity Killed the Cat	Getahead	Phonogram	1989
152	Dal Bello, Lisa	Lisa Dal Bello	MCA	1977
153	Daugherty, Jack	Class of '71	A&M	1971
154	Deardorff & Joseph	Deardorff & Joseph	Arista	1976

155	Dee, Kiki	Stay With Me	Rocket	1979
156	DeVille, Willie	Miracles	Polydor	1987
157	Dion, Celine	Unison	Epic	1990
158	Dire Straits	On Every Street	Warner	1991
159	Dire Straits	Sultans of Swing: The Very Best of Dire Straits		1998
160	Doheny, Ned	Prone	Columbia	1979
161	Donato, João	Bad Donato	Blue Thumb	1970
162	Donovan	Lady of the Stars	Allegiance	1984
163	Dore, Charlie	Listen	Chrysalis	1981
164	Dr. John	In a Sentimental Mood	Warner	1989
165	Dr. John	Mos' Scocious: The Dr. John Anthology (2CD)	Rhino	1993
166	Dudek, Les	Les Dudek	CBS	1976
167	Dudek, Les	Say No More	CBS	1977
168	Dudek, Les	Ghost Town Parade	CBS	1978
169	Dudek, Les	Deeper Shades of Blue	Geosynchronous	1994
170	Dudek, Les	Dudek		2004
171	Dudek, Les	Freestyle		2005
172	Duncan, Bryan	Anonymous Confessions of a Lunatic Friend	Myrrh	1990
173	Earth, Wind & Fire	Touch the World	Sony	1987
174	Edelman, Randy	If Love is Real	Arista	1977
175	Elias, Jonathan	Requiem for the Americas	Enigma	1990
176	Elliman, Yvonne	Yvonne	RSO	1979
177	Elliman, Yvonne	Best Of	Polydor	1995
178	Elliott, Brian	Brian Elliott	Warner	1978
179	England Dan & John Ford Coley	I Hear Music	A&M	1976
180	England Dan & John Ford Coley	Dr. Heckle & Mr. Jive	Big Tree	1979
181	Evans, Linda	You Control Me	Ariola	
182	Eye to Eye	Eye to Eye	Warner	1982

183	Fagen, Donald	The Nightfly	Warner	1982
184	Farina, Sandy	All Alone In the Night	MCA	1980
185	Farrell, Joe	Night Dancing		1978
186	Feinstein, Michael	Isn't It Romantic	Asylum	1988
187	Fields, Brandon	Other Places	Nova	1990
188	Fifth Dimension	Earthbound	ABC	1975
189	Finnigan, Mike	Black and White	CBS	1978
190	Flyer	Flyer		1980
191	Fogelberg, Dan	Windows and Walls	Epic	1984
192	Fools Gold	Mr. Lucky	CBS	1977
193	Ford, Dwayne	Needless Freaking	Epic	1982
194	Ford, Robben	Talk to Your Daughter	Warner	1988
195	Four Tops	Tonight	Casablanca	1981
196	Four Tops	Forever		2001
197	Fra Lippo Lippi	Light and Shade	Virgin	1987
198	Frampton, Peter	Breaking All the Rules	A&M	1981
199	Frampton, Peter	Shine On: A Collection-2CD	A&M	1992
200	Frampton, Peter	20th Century Masters-The Millennium Collection		2003
201	Franke & the Knockouts	Makin' the Point	MCA	1984
202	Franke & the Knockouts	Sweet Heart Collection		1999
203	Franklin, Aretha	Aretha	Arista	1980
204	Franklin, Aretha	Love All the Hurt Away	Arista	1981
205	Franklin, Rodney	In the Center	Columbia	1978
206	Franklin, Rodney	Rodney Franklin	CBS	1980
207	Friendly Enemies	Round One	Prodigal	1978

208	Fromholz, Steven	A Rumour In My Time	Capitol	1976
209	Gable, Bill	There Were Signs	BMG	1989
210	Gardestad, Ted	Blue Virgin Isle	Epic	1978
211	Gatlin, Larry & Gatlin Brothers	Smile	CBS	1986
212	George, Lowell	Thanks I'll Eat It Here	Warner	1979
213	Getz, Stan	Apasionado	A&M	1990
214	Getz, Stan	Children Of The World	Columbia/TriStar	1978/1995
215	Gianco, Ricky	E' rock'n'roll	Ricordi	1991
216	Gianco, Ricky	Tandem		2001
217	Gilmour, David	About Face	CBS	1984
218	Go West	Indian Summer	EMI	1992
219	Gold, Andrew	All This And Heaven Too	Asylum	1978
220	Gold, Andrew	Thank You For Being A Friend: The Best of Andrew Gold	Rhino	1997
221	Gold, Andrew	All This and Heaven Too [Bonus Tracks]		2005
222	Goodrum, Randy	Fool's Paradise	Polydor	1982
223	Goodrum, Randy	An Exhibition	Polydor	1992
224	Goodrum, Randy	Songbook	Beverly	1995
225	Gore, Lesley	Love me by name		1978
226	Gorme, Eydie	Eso Es El Amor	Columbia	1978
227	Graydon, Jay	Past to Present-the 70s	Sonic Thrust Records	2006
228	Green, Kathe	Kathe Green	Prodigal	1976
229	Greg Mathieson Project	Bodies and Souls		
230	Grimaldi, Bernard	Toute Ressemblance Avec Des Personnes aya	Antenna	1990
231	Grimaldi-Zeiher	Grimaldi-Zeiher		1978
232	Grimaldi-Zeiher	Re'cidive	RCA	1980

233	Gross, Henry	What's In a Name	Capitol	1980
234	Gruska, Jay	Gruska On Gruska	ABC	1974
235	Guitar Workshop	Guitar Workshop in L.A.	JVC	1988
236	Guitar Workshop	Tribute to Otis Redding	JVC	1989
237	Gurvitz, Adrian	Sweet Vendetta	Jet	1979
238	Hall and Oates	Beauty on a Back Street	RCA	1977
239	Hall, Lani	Blush	A&M	1980
240	Hamada, Mari	In the precious age		1987
241	Hamilton, Dirk	You Can Sing On the Left or Bark on the R	ABC	1976
242	Hamilton, Dirk	Alias i	ABC	1977
243	Hamilton, Dirk	At Last		1977
244	Hammond, Albert	Your World And My World	CBS	1980
245	Hancock, Herbie	Lite Me Up	CBS	1982
246	Harris, Hugh	Words For Our Years	Capitol	1990
247	Hathaway, Lalah	Lalah Hathaway	Virgin	1990
248	Hawkins, George Jr.	Every dog has its day		1996
249	Henderson, Finis	Finis	Motown	1983
250	Henley, Don	I Can't Stand Still	Elektra	1982
251	Henley, Don	End of the Innocence	Geffen	1989
252	Henley, Don	Actual Miles: Henley's Greatest Hits	Geffen	1995
253	Hester, Benny	Perfect	Frontline	1989
254	Hewett, Howard	Howard Hewett	Elektra	1990
255	Hill, Warren	Devotion	RCA	1993
256	Hill, Warren	Collected Warren Hill		1999
257	Hinata, Tishofumi	In the name of love (<i>TV soundtrack</i>)		1992
258	Hodges, James & Smith	What have You Don For Love		1978

259	Hodgson, Roger	Hai-Hai	A&M	1987
260	Holland, Amy	On Your Every Word	Capitol	1981
261	Horn, Jim	Work It Out	Warner	1990
262	Howard, James Newton & Friends	James Newton Howard & Friends	Sheffield Lab	1983
263	Hubbard, Freddie	Ride Like the Wind		1982
264	Hughes, Bill	Dream Master	Epic	1979
265	Hughes, Bill	Bill Hughes		
266	Humperdinck, Engelbert	Don't You Love Me Anymore	Columbia	1981
267	Humperdinck, Engelbert	16 Most Requested Songs	Columbia	1996
268	Hungate, David	Souvenir	CBS	1990
269	Hurley, Arthur & Gottlieb	Sunlight Shinin'	A&M	
270	Ian, Janis	Restless Eyes	Columbia	1981
271	Iglesias, Julio	Starry Night	Columbia	1990
272	Iijima, Mari	My heart in red		1989
273	Imperials	Stand By the Power	Day Spring	1982
274	Indigo	Indigo	Warner	1977
275	Ingram, James	It's Real	Warner	1989
276	Jackson, La Toya	La Toya Jackson	Polydor (GB)	1980
277	Jackson, Michael	Thriller	Epic	1982
278	Jackson, Michael	Dangerous	EPIC	1991
279	Jackson, Michael	History: Past, Present & Future Book One	Epic	1995
280	Jackson, Michael	Essential Michael Jackson		2005
281	Jackson, Milt	Big Mouth	Original Jazz Classics	1991
282	Jacksons	Victory	Epic	1984
283	Jacksons	2300 Jackson Street		1989
284	Jacksons	Best Remixes		1998
285	James, Etta	Deep In the Night	Warner	1978

286	Jans, Tom	Eyes of an Only Child	Columbia	1975
287	Jans, Tom	Champion	Canyon	1982
288	Jarreau, Al	Breakin' Away	Warner (GB)	1981
289	Jarreau, Al	Jarreau	WEA	1983
290	Jarreau, Al	Best Of Al Jarreau	WB	1996
291	Jason, Lisa	Envision		1999
292	Jelly	A True Story	Asylum	1977
293	John, Elton	Fox	UNI/MCA	1981
294	John, Elton	Jump Up	Geffen	1982
295	John, Elton	The Very Best of ...	Phonogram	1990
296	John, Elton	To be continued		1991
297	John, Elton	Greatest Hits, 1976-1986	MCA	1992
298	Jones, Quincy	From Q with Love		1999
299	Jones, Rickie Lee	Rickie Lee Jones	Warner	1979
300	Jones, Rickie Lee	The Magazine	Warner	1984
301	Jones, Rickie Lee	Duchess of Coolsville: An Anthology		2005
302	Jordan, Marc	Mannequin	Warner	1978
303	Jordan, Marc	Blue Desert	Warner	1979
304	Kante, Mory	Touma	Mercury	1990
305	Kapano, Henry	Same world		1991
306	Karizma	Dream Come True		1987
307	Katsuragi, Yuki	L.A. Spirits	Radio C.	1982
308	Kawai, Naoko	Daydream Coast	Columbia	1984
309	Kawauchi, Junichi	Juice	Fun House	1992
310	Kazu	Time No Longer		1988
311	Keane Brothers	Keane Brothers		1977
312	Kennedy, Ray	Ray Kennedy	American	1980
313	Kershaw, Nik	The Works	MCA	1989
314	Kershaw, Nik	Best of		
315	King, Marva	Feels Right	Planet	1981
316	Kipner, Steve	Knock the Walls Down	Elektra	1980

317	Kleinow, Sneaky Pete	Legend and the Legacy	Shiloh	1994
318	Kleinow, Sneaky Pete	Meet Sneaky Pete	Shiloh	2001
319	Klemmer, John	Best of John Klemmer, Vol. 1: Mosaic		1980
320	Knighton, Reggie	Reggie Knighton		1977
321	Kraft, Robert	Retro Active	RCA	1983
322	Kunkel, Leah	I Run With Trouble	CBS	1980
323	L.A. Workshop with New Yorker	Norwegian Wood II	Denon	1989
324	LaBelle, Patti	Be Yourself	MCA	1989
325	LaBounty, Bill	This Night Won't Last Forever	Warner	1978
326	LaBounty, Bill	Bill LaBounty	Warner	1982
327	Lake, Greg	Greg Lake & Gary Moore	Chrysalis	1981
328	Lake, Greg	From the Beginning: Retrospective	Rhino	1997
329	Lasley, David	Soldiers On the Moon	Agenda	1990
330	Lee, Larry	Cruisin' Down the Lonely Freeway	Columbia	1983
331	Lee, Peggy	Mirrors	A&M	1976
332	Liaison	Liaison	Frontline	1989
333	Lofgren, Nils (& Grin)	Night Fades Away	MCA	1981
334	Los Lobotomys	Los Lobotomys	Creatchy	1989
335	Love and Money	Strange Kind of Love	Polygram	1988
336	Lukather, Steve	Lukather	CBS	1989
337	Lynn, Cheryl	Start Over	Columbia	1977
338	Lynn, Cheryl	Got To Be Real: Best of Cheryl Lynn	Columbia	1996
339	Lyons & Clark	Prisms	Shelter	1976

340	Madonna	Like A Prayer	Sire	1989
341	Madonna	I'm Breathless	Sire	1990
342	Magnusson, Jacob	Jack Magnet		1981
343	Manchester, Melissa	Hey Ricky	Arista	1982
344	Manchester, Melissa	Greatest Hits	Arista	1983
345	Manchester, Melissa	Best Selections		
346	Mancini, Chris	No Strings	Atlantic	1983
347	Mandel, Harvey	Baby Batter	Janus	1971
348	Mangione, Gap	Suite Lady	A&M	1978
349	Manhattan Transfer	Pastiche	Atlantic	1978
350	Manhattan Transfer	Extensions	Atlantic	1979
351	Manhattan Transfer	Bodies and Souls	Atlantic	1983
352	Manhattan Transfer	The Offbeat of Avenues	Columbia	1991
353	Manhattan Transfer	Anthology: Down In Birdland	Rhino	1992
354	Manhattan Transfer	The Very Best of ...	Atlantic	1994
355	Manilow, Berry	Showstoppers		1991
356	Mardones, Benny	Benny Mardones	Curb	1989
357	Mardones, Benny	Most Requested Songs		1996
358	Marlo, Clair	Let It Go	Sheffield Lab	1989
359	Marx, Richard	Rush Street	Capitol	1991
360	Marx, Richard	Paid Vacation	Capitol	1994
361	Mason, Dave	Mariposa De Oro	CBS	1978
362	Mathieson, Greg (Project)	Baked Potato Super Live	CBS-Sony	1982
363	Mathieson, Greg (Project)	The Baked Potato Super Live!	Cool Sound (Japan)	1999 (re-issue)

364	Mathis, Johnny & Williams, Deniece	That's What Friends Are For		1978
365	Matogrosso, Ney	Feitico	Continental	1977
366	Matsui, Kazu	Time No Longer	RVC	1981
367	Mayall, John (& the Bluesbreakers	Bottom Line	DJM	1979
368	McCartney, Paul (see Soundtrack)	Give My Regards To Broad Street	EMI	1984
369	McClusky, David	A Long Time Coming	GRT	1978
370	McDonald, Country Joe	Child's Play	Rag Baby	1983
371	McDonald, Country Joe	Classics	Fantasy	1989
372	McDonald, Country Joe (& the Fish	Rock & Roll From Planet Earth	Fantasy	1978
373	McDonald, Michael	If That's What It Takes	Warner	1982
374	McDonald, Michael	No Lookin' Back	Warner	1985
375	McDonald, Michael	Sweet Freedom: The Best of Michael McDonald	Warner	1986
376	McDonald, Michael	Take It To Heart	Reprise	1990
377	McDonald, Michael	Tear it up/Plain of jars (single)	Reprise	1990
378	McDonald, Michael	Very Best of Michael McDonald		2001
379	McDonald, Michael	Voice of Michael McDonald		2001
380	McDonald, Michael	Ultimate Collection		2005
381	McGregor, Mary	In Your Eyes	Ariola	1978
382	Medeiros, Glenn	Not Me	MCA	1988
383	Meissner, Stan	Dangerous Games	Polygram (Can.)	1984
384	Meissner, Stan	Windows To Light		
385	Melanie	Photograph	Atlantic	1979

386	Melanie	Seventh Wave	Neighborhood(GB)	1983
387	Mendes, Sergio	Brasil 86	A&M	1986
388	Mendes, Sergio	Arara	A&M	1989
389	Mendes, Sergio	Brasileiro	Elektra	1992
390	Messina, Jim	Messina	Warner	1981
391	Meyers, Bill	Color of the Truth	Agenda	1990
392	Midler, Bette	For the Boys		1991
393	Miguel, Luis	Busca Una Mujer	WEA	1988
394	Mizukoshi, Keiko	I'm Fine	Tourus	1982
395	Moore, Patsy	Regarding the Human Condition	Warner	1993
396	Moore, Sally	Sally Moore		1972
397	Moore, Sally	My Heart Has a Mind of Its Own	Curb	1990
398	Moore, Tim	White Shadows	Asylum	1977
399	Moyet, Alison	Raindancing	Epic	1986
400	N.S.P.	2-nen-me no Tobira	Canyon	1976
401	Nakajima, Fumiaki	Girl Like You	Hoshizora	1992
402	Neville, Ivan	If My Ancestors Could See Me Now	Polygram	1988
403	Newman, Randy	Trouble in Paradise	Warner	1983
404	Newman, Randy	Land of Dreams	Reprise	1988
405	Newman, Randy	Guilty: 30 Years Of Randy Newman	Rhino	1998
406	Newman, Randy	Best of Randy Newman		2001
407	NewSong	Living Proof	DaySpring, Word	1991
408	Newton, Juice	Juice Newton & Silver Spur	RCA	1975
409	Newton, Juice	Well Kept Secret	Capitol	1978
410	Newton-John, Olivia	Making a Good Thing Better	EMI	1977
411	Nougaro	Pacifique		
412	Oda, Kazumasa	K. Oda	Fun House	1986
413	O'Day, Alan	Appetizers	Pacific	1977
414	O'Day, Alan	Oh Johnny	Pacific	1979

415	O'Kane, John	Solid	Circa	1991
416	Okumoto, Ryo	Makin' Rock	SeeSaw	1980
417	Omura, Kenji	Kenji Shock	Alfa	1978
418	Orbison, Roy	King of Hearts	Virgin	1992
419	Originals	Communique		1976
420	Originals	Down To Love Town		1977
421	Or-N-More	Or-N-More		1982
422	Ozaki, Ami	Hot Baby	Canyon	1981
423	Pacific Winds	Pacific Coast Highway	(Japan)	
424	Pack, David	Anywhere You Go	Warner	1985
425	Page, Scotty	Push Back the Walls		1985
426	Pages	Pages	EMI	1981
427	Palmer, Robert	Some People Can Do What They Like	Island	1976
428	Parker, Ray Jr	After Dark	Geffen	1987
429	Parr, John	Running the Endless Mile	Atlantic	1986
430	Parton, Dolly	Dolly, Dolly, Dolly		1982
431	Patti, Sandi	Another Time...Another Place	Word,A&M	1990
432	Patti, Sandi	Find It On The Wings		1994
433	Patton, Robbie	Do You Wanna Tonight		1979
434	Peck, Danny	Heart and Soul	Arista	1977
435	Perry, Phil	The Heart of the Man	Manhattan	1991
436	Philips, Shawn	Transcendence		1978
437	Pink Floyd	The Wall	Columbia	1979
438	Poco	Legacy	RCA	1989
439	Pointer Sisters	Energy	Planet	1978
440	Pointer, June	June Pointer	Columbia	1989
441	Preston, Billy	The Way I Am	Motown	1981
442	Radioactive	Ceremony of Innocence	MTM	2001

443	Raitt, Bonnie	Home Plate	Warner	1975
444	Raitt, Bonnie	Bonnie Raitt Collection	Warner	1990
445	Raitt, Bonnie	Luck of the Draw	Capitol	1991
446	Randall, Elliott	Randall's New York	Kirshner	1977
447	Reddy, Helen	Music, Music	Capitol	1976
448	Reddy, Helen	Ear Candy	Capitol	1977
449	Remler, Emily	This Is Me	Justice	1990
450	Rene and Angela	Rise	Capitol	1983
451	Rene and Angela	Come My Way		1996
452	Richie, Lionel	Can't Slow Down	Motown	1983
453	Richie, Lionel	Back To Front	Motown	1992
454	Richie, Lionel	Louder Than Words	PolyGram	1996
455	Ritenour, Lee	Captain Fingers	Epic	1977
456	Ritenour, Lee	The Best	Epic	1980
457	Ritenour, Lee	Rit	Elektra	1981
458	Ritenour, Lee	Rit 2	Elektra	1982
459	Roberts, Bruce	Bruce Roberts	Elektra	1977
460	Roberts, David	All Dressed Up	Elektra	1982
461	Roger Kellaway Cello Quartet	Nostalgia Suite		1978
462	Rogers, D.J.	Love, Music and Life	RCA	1977
463	Rogers, D.J.	On the Road Again		
464	Ross, Diana	Baby It's Me	Motown	1977
465	Ross, Diana	Ross	Motown	1978
466	Ross, Diana	Ross	RCA	1983
467	Russell, Brenda	Love Life	A&M	1981
468	Russell, Brenda	Two Eyes	Warner	1983
469	Russell, Brenda	Kiss Me With the Wind	A&M	1990
470	Russell, Brenda	Greatest Hits	A&M	1992
471	Russell, Brenda	Ultimate Collection		2001
472	Sager, Carol Bayer	Too	Elektra	1978
473	Sager, Carol Bayer	Sometimes Late at Night	Epic	1981

474	Sanford & Townsend	Duoglide	Warner	1977
475	Sanford & Townsend	Nail Me To the Wall	Warner	1979
476	Saunders, Fernando	Cashmere Dreams	Grudge	1989
477	Sayer, Leo	Endless Flight	Chrysalis	1976
478	Sayer, Leo	Thunder In My Heart	Warner	1977
479	Sayer, Leo	Leo Sayer	Warner	1978
480	Sayer, Leo	World Radio	Warner	1982
481	Sayer, Leo	Have You Ever Been In Love	Chysalis	1984
482	Sayer, Leo	Show Must Go On: Anthology	Rhino	1996
483	Scaggs, Boz	Silk Degrees	CBS	1976
484	Scaggs, Boz	Down Two Then Left	CBS	1977
485	Scaggs, Boz	Middle Man	CBS	1980
486	Scaggs, Boz	Hits	CBS	1980
487	Scaggs, Boz	Other Roads	CBS	1988
488	Scaggs, Boz	Starbox		1993
489	Scaggs, Boz	My Time: The Anthology (1969-1997)		1997
490	Schaffer, Janne	Earmeal	CBS	1978
491	Schaffer, Janne	Tunga låtar 1973-1996	Earmeal	1996
492	Schascle (Chess-EL)	Haunted By Real Life	Reprise	1991
493	Schmit, Timothy B.	Playin' It Cool	Asylum	1984
494	Schmit, Timothy B.	Tell Me the Truth	MCA	1990
495	Scialfa, Patti	Rumble Doll	Columbia	1993
496	Scott, Marilyn	God only knows/Lay back daddy		1977
497	Scott, Tom	Street Beat	Columbia	1979
498	Seals & Crofts	Diamond Girl	Warner	1973
499	Seals & Crofts	Unborn Child	Warner	1974

500	Seals & Crofts	I'll Play For You	Warner	1975
501	Seals & Crofts	Greatest Hits	Warner	1975
502	Seals & Crofts	Get Closer	Warner	1976
503	Seals & Crofts	Sudan Village		1976
504	Sebastian, John	Welcome Back	Reprise	1976
505	Sebastian, John	Faithful Virtue: The Reprise Recordings		2001
506	Sharp, Randy	First In Line		
507	Shepard, Vonda	Vonda Shepard	Reprise	1989
508	Shepard, Vonda	The Radical Light	Reprise	1992
509	Shiratori, Emiko	Hello	King	1991
510	Shot in the Dark	Shot In The Dark	Polydor (GB)	1981
511	Silveira, Ricardo	Small World	Verve,Forecast	1992
512	Simon, Paul	Hearts and Bones	Warner	1983
513	Simon, Paul	Negotiations and Love: Songs 1971-1986		1988
514	Simon, Paul	Studio Recordings 1972-2000		2004
515	Sinclair, Stephen	A+	U.A.	1977
516	Sing Like Talking	Reunion	Fun House	1992
517	Snow, Tom	Taking It All In Stride	Capitol	1975
518	Snow, Tom	Tom Snow	Capitol	1976
519	Snow, Tom	Hungry Nights	Arista	1982
520	Sonny & Cher	Mama Was A Rock 'n' Roll Singer	MCA	1975
521	Sonny and Cher	Live in Las Vegas	MCA	1974
522	Sonny and Cher / Cher	All I Ever Need: The Kapp/MCA Anthology		1996
523	Sorrenti, Alan	Angeli Di Strada		1982
524	Soundtrack (film)	Murph The Surf	Motown	1975
525	Soundtrack (film)	The Spy Who Loved Me	EMI	1977
526	Soundtrack (film)	F.M.	MCA	1978

527	Soundtrack (film)	What Have You Done For Love	London	1978
528	Soundtrack (film)	California Dreaming	America Int'l.	1978
529	Soundtrack (film)	Sgt. Pepper's Lonely Hearts Club Band	RSO	1979
530	Soundtrack (film)	Urban Cowboy	Asylum	1980
531	Soundtrack (film)	Arthur	Warner	1981
532	Soundtrack (film)	In Harmony 2	Columbia	1981
533	Soundtrack (film)	Zapped!	Regency	1982
534	Soundtrack (Film)	An Officer and a Gentleman	Island	1982
535	Soundtrack (film)	Night Shift		1982
536	Soundtrack (film)	Two Of A Kind	MCA	1983
537	Soundtrack (film)	Twilight Zone	Warner	1983
538	Soundtrack (film)	Dune	Polydor	1984
539	Soundtrack (film)	White Nights	Atlantic	1985
540	Soundtrack (film)	Sing	Columbia	1988
541	Soundtrack (film)	Off Limits		1988
542	Soundtrack (film)	Black Rain		1989
543	Soundtrack (film)	Dying Young	Arista	1989
544	Soundtrack (film)	Dick Tracy	Sire, Warner	1990
545	Soundtrack (film)	Last Temptation Of Elvis		1990
546	Soundtrack (film)	For the Boys	Atlantic	1991
547	Soundtrack (film)	Love Potion No. 9		1992

548	Soundtrack (film)	Hudson Hawk	Varese Sarabande	1992
549	Soundtrack (film)	Glengarry Glen Ross	Elektra	1992
550	Soundtrack (film)	Grand Canyon		1992
551	Soundtrack (film)	Dune	PEG	1997
552	Soundtrack (film)	The Color Purple	QWest	
553	Soundtrack (film) (see McCartney, Paul)	Give My Regards To Broad Street	EMI	1984
554	Soundtrack (TV) (Japan)	Ai To Iu Moton-In the Name of Love		
555	Spence, Judson	Judson Spence	Atlantic	1988
556	Springsteen, Bruce	Human Touch	Columbia	1992
557	Springsteen, Bruce	Greatest Hits	Columbia	1995
558	Springsteen, Bruce	Bruce Springsteen Tracks (4 CD)	Columbia	1998
559	Springsteen, Bruce	18 Tracks	Columbia	1999
560	Springsteen, Bruce	Essential Bruce Springsteen		2003
561	Steely Dan	Pretzel Logic	ABC	1974
562	Steely Dan	Katy Lied	MCA	1975
563	Steely Dan	Plus Four (EP)	ABC	1977
564	Steely Dan	Bent Over Backwards	Fandisk	1978
565	Steely Dan	Greatest Hits	MCA	1979
566	Steely Dan	Gaucho	MCA	1980
567	Steely Dan	A Decade of Steely Dan	MCA	1985
568	Steely Dan	Gold (Expanded version)	MCA	1991
569	Steely Dan	Citizen Steely Dan	MCA	1993
570	Steely Dan	Showbiz Kids: The Steely Dan Story 1972-1980		2000

571	Steely Dan	Best of, then and now		
572	Steinberg, Dianne	Universal Child	ABC	1977
573	Stewart, Al	Time Passages	Arista	1978
574	Stewart, Al	24 Carrots	Arista	1980
575	Stewart, Al	Just Yesterday		2005
576	Stewart, Rod	Vagabond Heart	Warner	1991
577	Stigers, Curtis	Curtis Stigers	Arista	1991
578	Strand, The	The Strand	Island	1980
579	Streisand, Barbra	Streisand Superman	CBS	1977
580	Streisand, Barbra	Songbird	Columbia	1978
581	Streisand, Barbra	Wet	CBS	1979
582	Streisand, Barbra	Til I Loved You	Columbia	1989
583	Streisand, Barbra	Best Of		
584	Summer, Donna	Donna Summer	Casablanca	1982
585	Sunset Bombers	Sunshine Bombers	Ariola	1978
586	Suzuki, Yoshiyuki	L.A. Lullaby	Teichiku	1981
587	Syreeta	The Spell	Tamla	1983
588	Taff, Russ	Walls Of Glass	Myrrh	1983
589	Taff, Russ	Russ Taff	Word	1987
590	Tagg, Eric	Smilin' Memories	EMI	1975
591	Takanaka, Masayoshi	Brazilian Skies	Kitty	1978
592	Takeuchi, Mariya	Miss M	RCA	1980
593	Tanner, Marc	No Escape	Elektra	1979
594	Taupin, Bernie	He Who Rides the Tiger	Asylum	1980
595	Taylor, James	Master Of The Game	MCA	1989
596	Taylor, Livingston	Man's Best Friend	Epic	1980
597	Temptations	Surface Thrills	Motown	1983
598	Temptations	Milestone		1991

599	Thomas, Mickey	As Long As You Love Me	MCA	1976
600	Three Dog Night	American Pastime	ABC	1976
601	Thudpucker, Jimmy	Greatest Hits	Windsong	1977
602	Tormé, Mel and the Marty Paich Dektette	Reunion		1988
603	Torrance, Richard	Bareback	Capitol	1977
604	Toto	Toto	Columbia	1978
605	Toto	Hydra	Columbia	1979
606	Toto	Turn Back	Columbia	1980
607	Toto	Toto IV	Columbia	1982
608	Toto	Isolation	Columiba	1984
609	Toto	Fahrenheit	Columbia	1986
610	Toto	The Seventh One	Columbia	1988
611	Toto	Past To Present, 1977-1990	Columbia	1990
612	Toto	Kingdom of Desire	Columbia	1992
613	Toto	Best Ballads	Sony	1994
614	Toto	XX	Columbia	1998
615	toto99			
616	Toussaint, Allen	Motion	Warner	1978
617	Toussaint, Allen	Allen Toussaint Collection	Reprise	1991
618	Triplets	Thicker Than Water	Mercury	1990
619	Triumvirat	Russian Roulette	Harvest	1980
620	Turrentine, Stanley	Betcha	Elektra	1979
621	Tutone, Tommy	National Emotion	Columbia	1983
622	Twenty Mondays	The Twist Inside	Spindletop	1986
623	Various Artists	Triumphant Sax!		1975
624	Various Artists	Guitar Fire!: GRP Gold Encore Series	GRP	1983
625	Various Artists	Official Music of the 23rd Olympiad	Columbia	1984

626	Various Artists	Hands Across America	EMI	1986
627	Various Artists	Atlantic Jazz: Singers	Atlantic	1986
628	Various Artists	Guitar Workshop in L.A.		1988
629	Various Artists	Guitar Workshop: Tribute to Otis Redding		1988
630	Various Artists	JVC World Class Sampler, vol. 2	JVC	1989
631	Various Artists	Rock Rhythm & Blues	Warner	1989
632	Various Artists	Atlantic Jazz: Singers		1990
633	Various Artists	GRP New Magic Digital Sampler, vol. 3	GRP	1990
634	Various Artists	Nova Collection '90		1990
635	Various Artists	Requiem for the Americas: Songs from the Lost World		1990
636	Various Artists	Hippy House+Happy Hop 2		1992
637	Various Artists	Atlantic Jazz: Best of the '70s		1994
638	Various Artists	Sheffield Jazz Experience		1996
639	Various Artists	Encyclopedia of Swedish Hard Rock (Bk/CD)		1996
640	Various Artists	Jazz Fusion Vol. 2		1997
641	Various Artists	One Steps Up/Two Steps Back: The Songs Of Bruce Springsteen	Capitol	1997
642	Various Artists	Best Of Smooth Jazz		1997
643	Various Artists	Atlantic Jazz: Vocal Classics		1998

644	Various Artists	Blue Movies: Scoring for the Studio		1999
645	Various Artists	Pop Music: The Modern Era 1976-1999	Sony	1999
646	Various Artists	IFC in Your Ear, Vol. 2	Engine Group	2000
647	Various Artists	Best of Me: A Collection of David Foster's Greatest Works	Atlantic	2004
648	Various Artists	Great Moments in Jazz	Atlantic	
649	Vaughan, Sarah	Songs of the Beatles	Atlantic	1981
650	Vega, Tata	Givin' All My Love		1980
651	Voudouris, Roger	On the Heels Of Love	Boardwalk	1981
652	Waits, Tom	One From The Heart	Columbia	1982
653	Walsh, Brock	Dateline: Tokyo	Warner	1983
654	Walsh, Joe	The Confessor	Warner	1985
655	Wandelmer, Emile	Lovers Cafe	WEA	1990
656	Ware, Leon	Leon Ware	Elektra	1982
657	Warwick, Dionne	Friends In Love	Arista	1982
658	Warwick, Dionne	Friends		1995
659	Watanabe, Misato	Flower Bed	Sony	1989
660	Watanabe, Misato	Hello Lovers	Sony	1992
661	Watanabe, Sadao	Front Seat	Warner	1989
662	Watanabe, Sadao	Vocal Collection	Elektra	1991
663	Waters	Waters		1977
664	Waters, Roger	Amused To Death	Columbia	1992
665	Waybill, Fee	Read My Lips	Capitol	1984

666	Weaver, Patty	Patty Weaver	Warner	1982
667	Webb, Jimmy	Angel Heart	Columbia	1982
668	Webb, Jimmy	Twilight of the Renegades		2005
669	Webb, Susan	Bye Bye Pretty Baby		1975
670	Weisberg, Tim	Outrageous Temptations	Cypress	1989
671	White Horse	White Horse	Capitol	1977
672	Williams, David	Take The Ball And Run	O.F.	1983
673	Williams, David	Something Special		1991
674	Williams, Deniece	When Love Comes Calling	CBS	1979
675	Williams, Deniece	Best of: Gonna Take A Miracle	Columbia,Legacy	1996
676	Williams, Joseph	I Am Alive	Kitty,PolyGram (J)	1996
677	Williams, Paul	Classics		1977
678	Willie, Wet	Which One's Willie?		1979
679	Wilson, Nancy	Friends In Love	Arista	
680	Wolfman, Jack	Fun & Romance		1979
681	Wood, Lauren	Lauren Wood	Warner	1979
682	Woods, Ren	Out Of The Woods		1979
683	Wright, Gary	Headin' Home	Warner	1979
684	Yamaha	The World of Yamaha (demo CD)		
685	Yamamoto, Tatsuhiko	Next		1990
686	Yazawa, Eikichi	P.M.9	Warner	1982
687	Yazawa, Eikichi	I Am a Model	Warner	1983
688	Young, Paul	The Crossing	Columbia	1993
689	Zevon, Warren	Excitable Boy	Asylum	1978
690	Zevon, Warren	Envoy	Asylum	1982
691	Zevon, Warren	Quiet Normal Life: The Best of Warren Zev	Asylum	1986
692	Zevon, Warren	Mr. Bad Example	Giant	1991

693	Zevon, Warren	I'll Sleep When I'm Dead (Anthology)	Rhino	1996
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APPENDIX D
TRANSCRIPTIONS

Lowdown

Boz Scaggs

♩=115

Intro

Hi Hat

Drum Set

HH

Dr.

Band enters

2

4

6

8

10

HH

Dr.

Measure 10: HH (continuous eighth notes), Dr. (bass drum eighth notes, snare eighth notes with accent on 3rd beat).
Measure 11: HH (continuous eighth notes), Dr. (bass drum eighth notes, snare eighth notes with accent on 3rd beat and snare roll on 4th beat).

12

HH

Dr.

Verse

Measure 12: HH (continuous eighth notes), Dr. (bass drum eighth notes, snare eighth notes with accent on 3rd beat).
Measure 13: HH (continuous eighth notes), Dr. (bass drum eighth notes, snare eighth notes with accent on 3rd beat and snare roll on 4th beat).
Verse

14

HH

Dr.

Measure 14: HH (continuous eighth notes), Dr. (bass drum eighth notes, snare eighth notes with accent on 3rd beat).
Measure 15: HH (continuous eighth notes), Dr. (bass drum eighth notes, snare eighth notes with accent on 3rd beat and snare roll on 4th beat).

16

HH

Dr.

Measure 16: HH (continuous eighth notes), Dr. (bass drum eighth notes, snare eighth notes with accent on 3rd beat).
Measure 17: HH (continuous eighth notes), Dr. (bass drum eighth notes, snare eighth notes with accent on 3rd beat and snare roll on 4th beat).

18

HH

Dr.

Measure 18: HH (continuous eighth notes), Dr. (bass drum eighth notes, snare eighth notes with accent on 3rd beat).
Measure 19: HH (continuous eighth notes), Dr. (bass drum eighth notes, snare eighth notes with accent on 3rd beat and snare roll on 4th beat).

20

HH

Dr.

22

HH

Dr.

24

HH

Dr.

Chorus

26

HH

Dr.

28

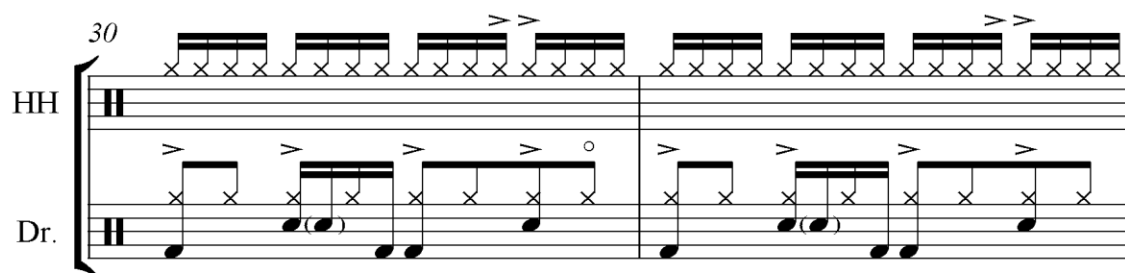
HH

Dr.

30

HH

Dr.

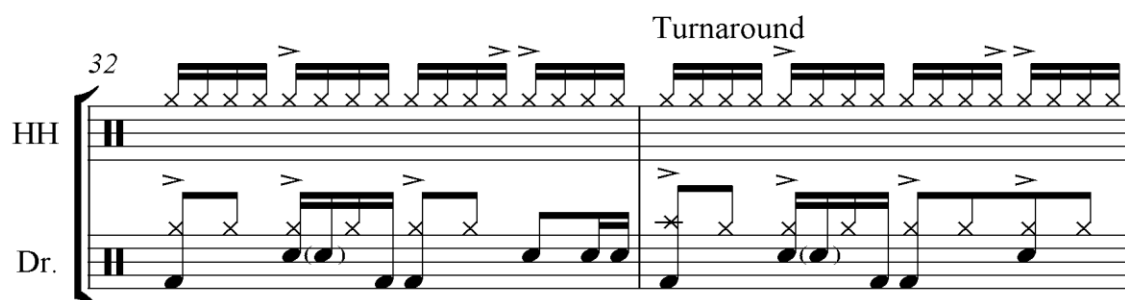


32

HH

Dr.

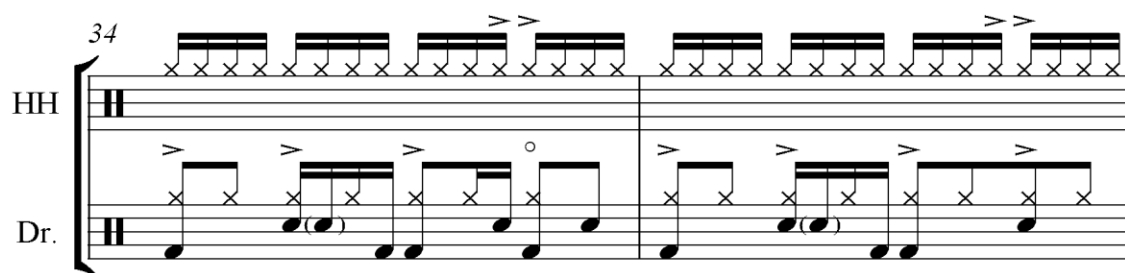
Turnaround



34

HH

Dr.

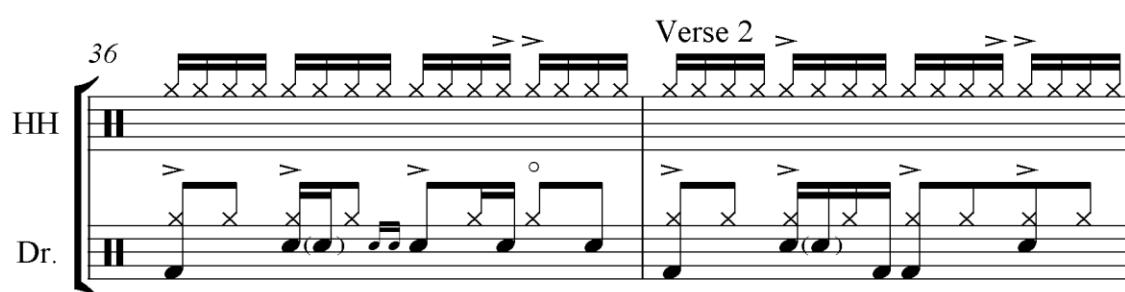


36

HH

Dr.

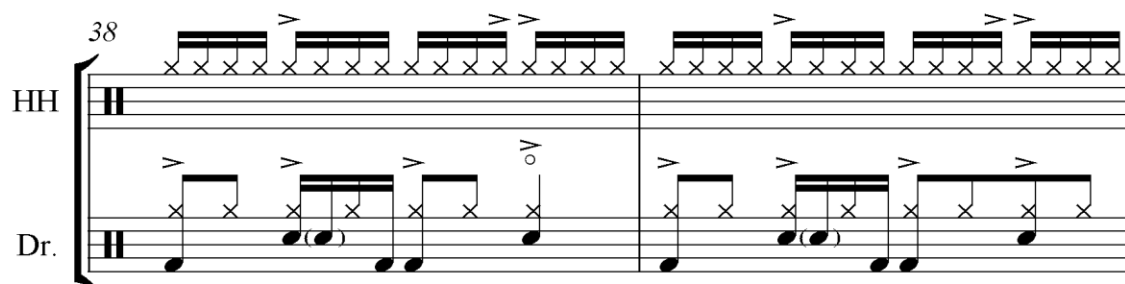
Verse 2



38

HH

Dr.



40

HH

Dr.

Measures 40-41. HH part: Continuous eighth-note patterns with accents. Dr. part: Bass drum line with eighth and sixteenth notes, including a triplet in measure 41.

42

HH

Dr.

Measures 42-43. HH part: Continuous eighth-note patterns with accents. Dr. part: Bass drum line with eighth and sixteenth notes.

44

HH

Dr.

Measures 44-45. HH part: Continuous eighth-note patterns with accents. Dr. part: Bass drum line with eighth and sixteenth notes.

46

HH

Dr.

Measures 46-47. HH part: Continuous eighth-note patterns with accents. Dr. part: Bass drum line with eighth and sixteenth notes.

48

HH

Dr.

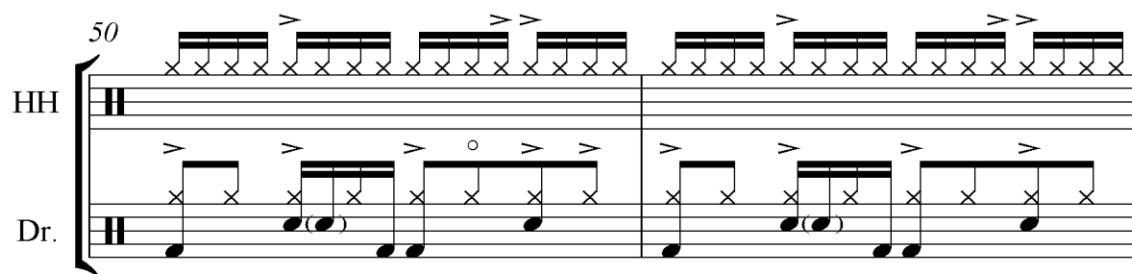
Chorus

Measures 48-49. HH part: Continuous eighth-note patterns with accents. Dr. part: Bass drum line with eighth and sixteenth notes. The word "Chorus" is written above measure 49.

50

HH

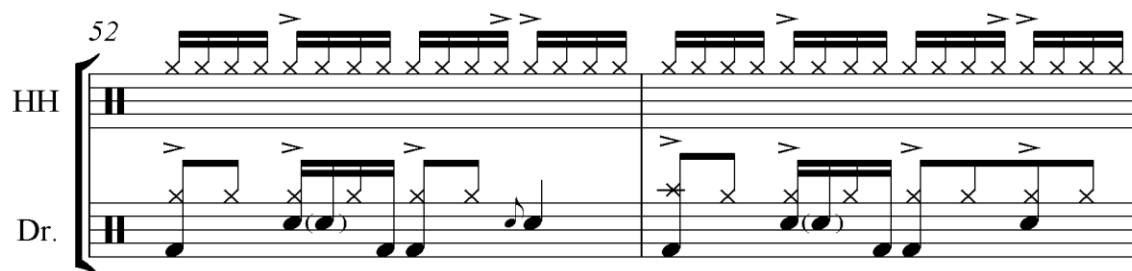
Dr.



52

HH

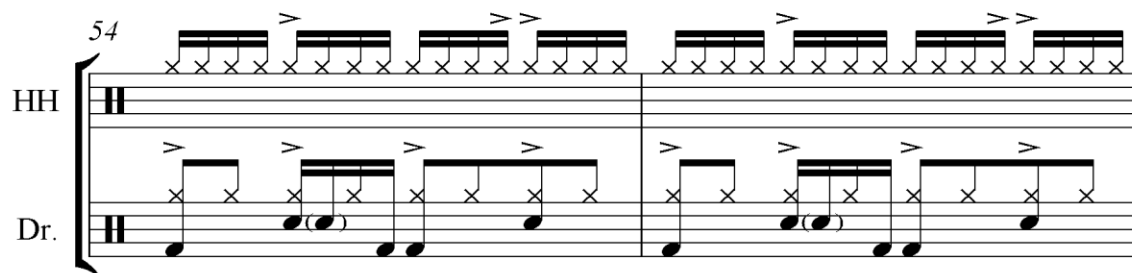
Dr.



54

HH

Dr.

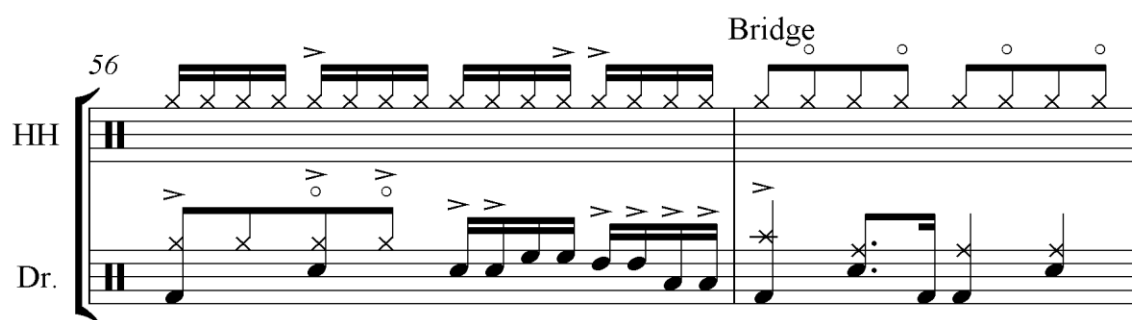


56

HH

Dr.

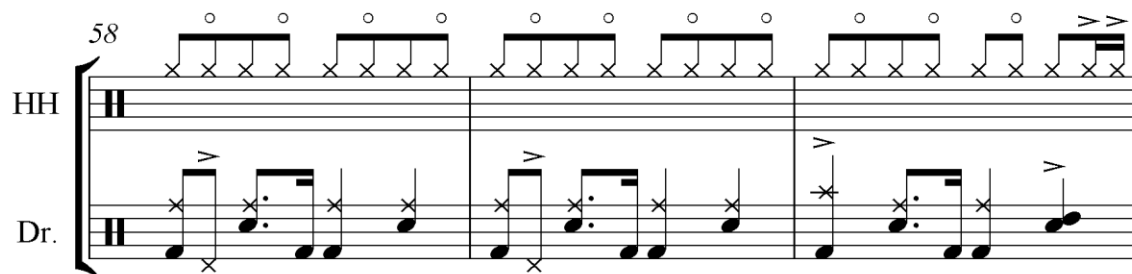
Bridge



58

HH

Dr.



61 Turn around

HH

Dr.

63

HH

Dr.

65

HH

Dr.

67

HH

Dr.

69 Bridge

HH

Dr.

The musical score is written for two staves: HH (Hand Drums) and Dr. (Drum). The score is divided into five systems, each containing two measures. The HH part consists of a continuous stream of eighth notes. The Dr. part consists of a series of eighth notes, some with accents, and some with a 'x' above them. The score is divided into five systems, each with two measures. The HH part consists of a continuous stream of eighth notes. The Dr. part consists of a series of eighth notes, some with accents, and some with a 'x' above them.

71

HH

Dr.

Measures 71-72. HH: Continuous eighth-note pattern. Dr.: Bass drum with eighth-note patterns and snare hits marked with 'x' and 'o'.

73

HH

Dr.

Measures 73-74. HH: Continuous eighth-note pattern. Dr.: Bass drum with eighth-note patterns and snare hits marked with 'x' and 'o'.

75

HH

Dr.

Measures 75-76. HH: Continuous eighth-note pattern. Dr.: Bass drum with eighth-note patterns and snare hits marked with 'x' and 'o'.

77 Verse

HH

Dr.

Measures 77-78. HH: Continuous eighth-note pattern. Dr.: Bass drum with eighth-note patterns and snare hits marked with 'x' and 'o'.

79

HH

Dr.

Measures 79-80. HH: Continuous eighth-note pattern. Dr.: Bass drum with eighth-note patterns and snare hits marked with 'x' and 'o'.

81

HH

Dr.

83

HH

Dr.

85

HH

Dr.

87

HH

Dr.

89 Chorus

HH

Dr.

91

HH

Dr.

93

HH

Dr.

95

HH

Dr.

Bridge

97

HH

Dr.

100

HH

Dr.

Turn around

102

HH

Dr.

Vamp/ Outro

104

HH

Dr.

Vamp/ Outro

106

HH

Dr.

Vamp/ Outro

108

HH

Dr.

Vamp/ Outro

110

HH

Dr.

Vamp/ Outro

112

HH

Dr.

114

HH

Dr.

116

HH

Dr.

118

HH

Dr.

120

HH

Dr.

122

HH

Dr.

Measures 122-124. HH part: Continuous eighth-note pattern with accents. Dr. part: Syncopated eighth-note pattern with accents.

125

HH

Dr.

Measures 125-127. HH part: Continuous eighth-note pattern with accents. Dr. part: Syncopated eighth-note pattern with accents.

128

HH

Dr.

Measures 128-130. HH part: Continuous eighth-note pattern with accents. Dr. part: Syncopated eighth-note pattern with accents, including a triplet in measure 130.

131

HH

Dr.

Measures 131-133. HH part: Continuous eighth-note pattern with accents. Dr. part: Syncopated eighth-note pattern with accents, including a triplet in measure 133.

134

HH

Dr.

Measures 134-136. HH part: Continuous eighth-note pattern with accents. Dr. part: Syncopated eighth-note pattern with accents, including a triplet in measure 136.

137

HH

Dr.

HH: Continuous eighth-note pattern with accents.

Dr.: Syncopated eighth-note pattern with accents. Measure 139 has a fermata on the Dr. part.

140

HH

Dr.

HH: Continuous eighth-note pattern with accents.

Dr.: Syncopated eighth-note pattern with accents. Measure 141 has a fermata on the Dr. part.

142

HH

Dr.

HH: Continuous eighth-note pattern with accents.

Dr.: Syncopated eighth-note pattern with accents. Measure 143 has a fermata on the Dr. part.

144

HH

Dr.

HH: Continuous eighth-note pattern with accents.

Dr.: Syncopated eighth-note pattern with accents. Measure 145 has a fermata on the Dr. part.

146

HH

Dr.

HH: Continuous eighth-note pattern with accents.

Dr.: Syncopated eighth-note pattern with accents. Measure 147 has a fermata on the Dr. part.

148

HH

Dr.

150

HH

Dr.

152

HH

Dr.

The image shows a musical score for two parts: HH (Hand/Harp) and Dr. (Drum). The score is divided into three systems, each corresponding to a measure number (148, 150, 152). Each system consists of two staves. The HH staff has a treble clef and a key signature of one flat (B-flat). The Dr. staff has a bass clef and a key signature of one flat (B-flat). The HH part features a series of eighth notes, with some measures containing pairs of eighth notes beamed together. The Dr. part features a series of eighth notes, with some measures containing pairs of eighth notes beamed together. The score is written in a standard musical notation style, with a double bar line at the end of each system.

Lido Shuffle

Boz Scaggs

Drum Set

$\text{♩} = 140$

12/8

2

Dr.

4

Dr.

Verse

6

Dr.

8

Dr.

10

Dr.

12

Dr.

14

Dr.

16

Dr. 

18

Dr. 

20

Dr. 

22

Dr. 

24

Dr. 

26

Dr. 

28

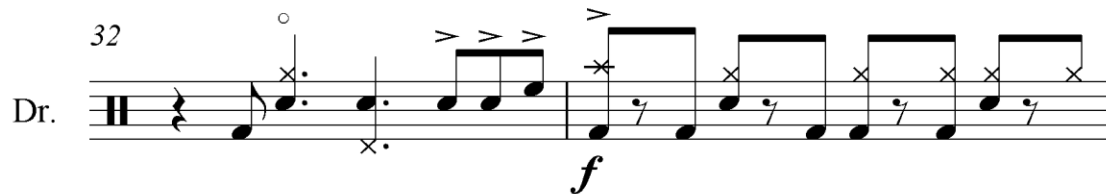
Dr. 

30


Dr. 

Chorus

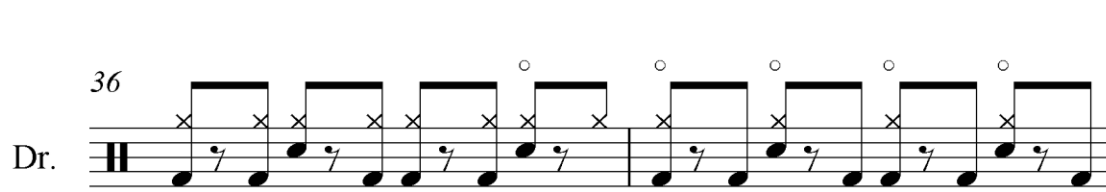
32

Dr. 

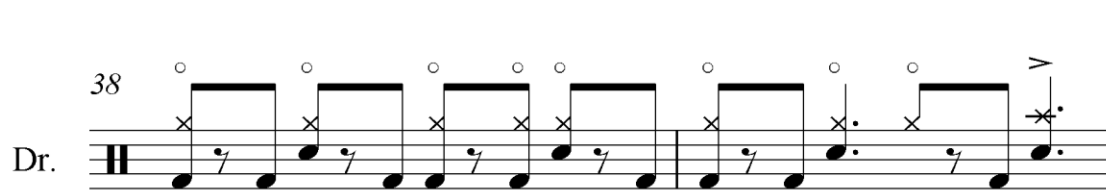
34

Dr. 


36

Dr. 


38

Dr. 


40

Dr. 


42

Dr. 

44

Dr. 

46

Dr. 

48

Dr. 

51

Dr. 

53

Dr. 

55

Dr. 

57

Dr. 

59

Dr. 

61

Dr. 

63

Dr. 

Verse

65

Dr.

67

Dr.

69

Dr.

71

Dr.

73

Chorus

Dr.

75

Dr.

77

Dr.

79

Dr.

81

Dr.

83

Dr.

85

Dr.

87

Dr.

89

Dr.

92

Dr.

94

Dr.

Solo

96

Dr.

(Synth Enters)

98

Dr.

100

Dr.

102

Dr.

104

Dr.

106

Dr.

108

Dr.

110

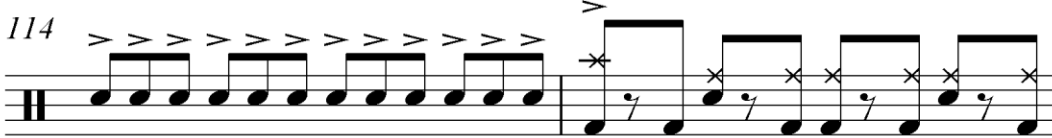
Dr.

112

Dr.


Chorus

114


Dr. 

ff


116

Dr. 


118

Dr. 


120

Dr. 


122

Dr. 


124

Dr. 

126

Dr. 

128

Dr. 

Gimme the Goods

Boz Scaggs

Drum Set

$\text{♩} = 95$

Intro

2

Dr.

4

Dr.

6

Dr.

8

Dr.

Verse 1

10

Dr.

12

Dr.

14

Dr.

15

Dr.

Pre-chorus

17

Dr.

19

Dr.

21

Dr.

Chorus

23

Dr.

25

Dr.

Verse

27

Dr.

29

Dr.

31

Dr. 

33

Dr. 

Pre-chorus

35

Dr. 

37

Dr. 

39

Dr. 

Chorus

41

Dr. 

43

Dr. 

Bridge (Guitar solo)

45

Dr. 

47

Dr.

49

Dr.

51

Dr.

53

Dr.

55

Dr.

57

Dr.

59

Dr.

61 Verse

Dr.

63

Dr.



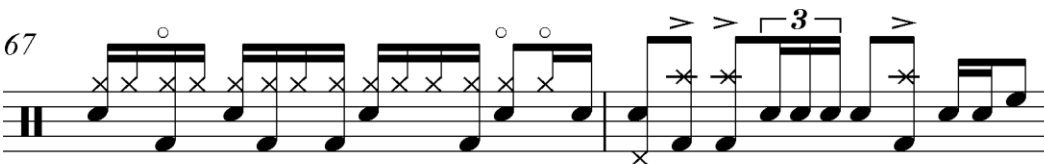
65

Dr.



67

Dr.



Pre-chorus

69

Dr.



71

Dr.



73

Dr.



Chorus

75

Dr.



77

Dr.



79

Dr.



81

Dr.



Transition/ Breakdown

83

Dr.



85

Dr.



87

Dr.



89

Dr.



90

Dr.

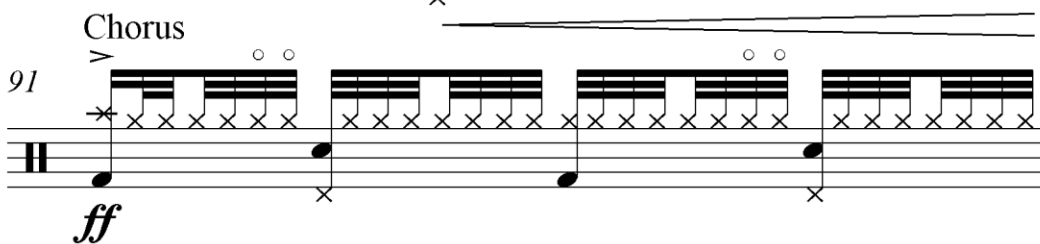


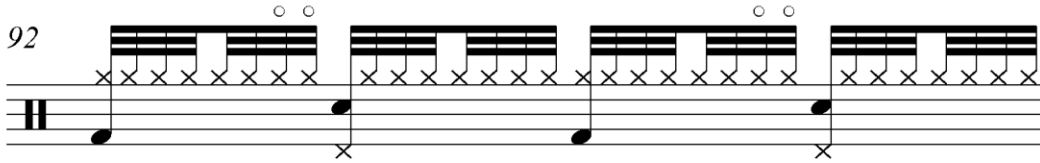
Chorus

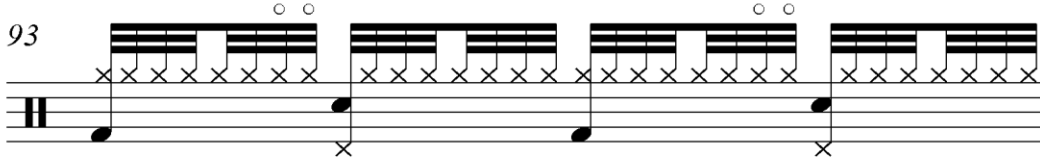
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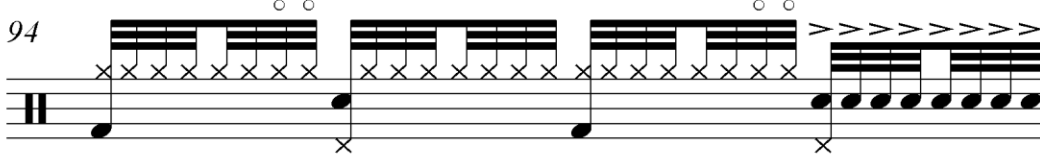
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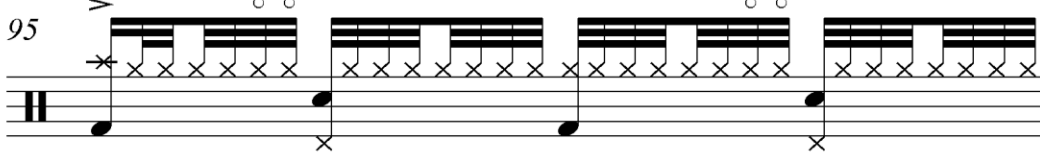
ff

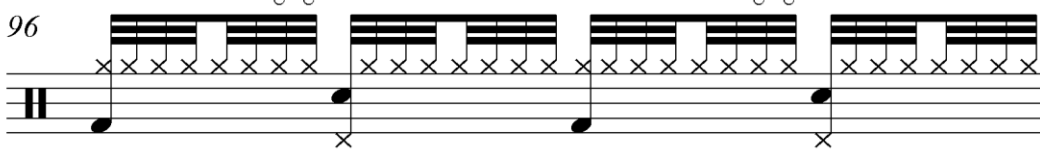


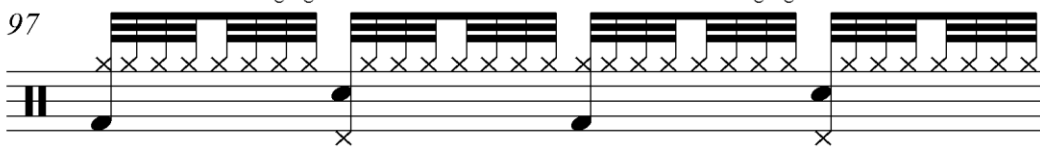
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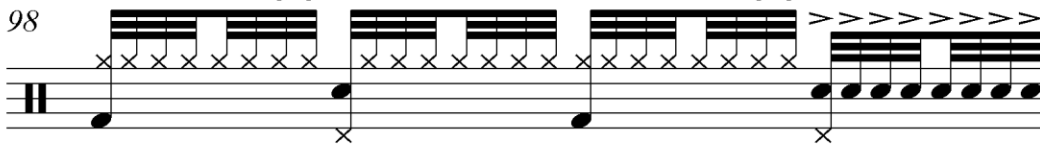
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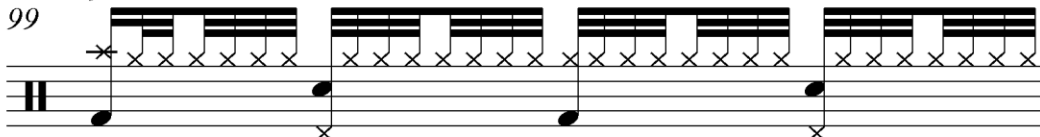
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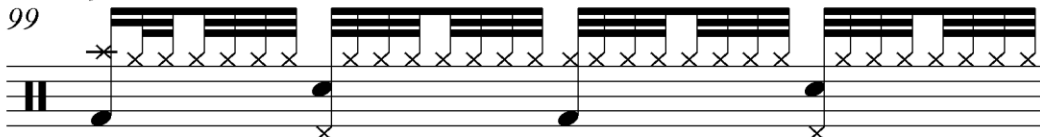
Dr. 

Dr. 

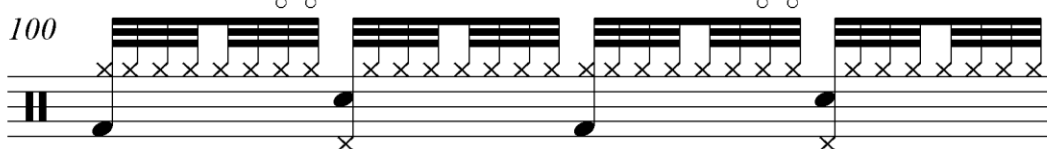
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Dr. 

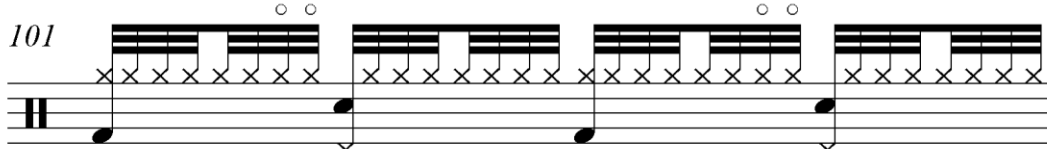
Dr. 

Outro 


100

Dr. 


101

Dr. 

102

Dr. 

103

Dr. 

Gaucha

Walter Becker and Donal Fagen

$\text{♩} = 124$

Drum Set

Dr.

Dr.

Dr.

Dr.

Dr.

Dr.

Dr.

Verse

22

Dr. 

25

Dr. 

27

Dr. 

30

Dr. 

33

Dr. 

37

Dr. 

41

Dr. 

44

Dr. 

47

Dr.

50

Dr.

Chorus

54

Dr.

56

Dr.

58

Dr.

61

Dr.

63

Dr.

65

Dr.

68 Turnaround

Dr.

71

74

Bridge

77

80

83

86

89

92

Dr.

95

Dr.

98

Dr.

101

Dr.

Verse 2

104

Dr.

107

Dr.

109

Dr.

112

Dr.

115

Dr.

118

Dr.

121

Dr.

124

Dr.

127

Dr.

130

Dr.

133

Dr.

Chorus

136

Dr.

f

138

Dr. 

140

Dr. 

142

Dr. 

144

Dr. 

146

Dr. 

148

Dr. 

Outro

151

Dr. 

154

Dr. 

156

Dr. 

159

Dr. 

162

Dr. 

Jojo

Boz Scaggs

♩=94

Drum Set

Intro

Dr.

Dr.

Dr.

Dr.

Verse

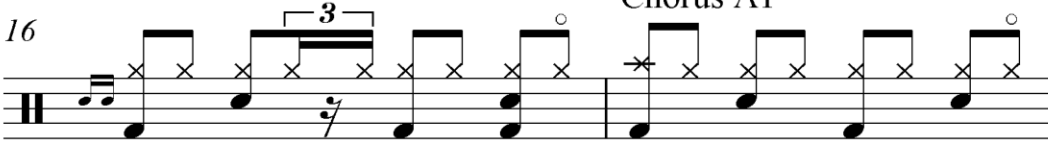
Dr.

Dr.

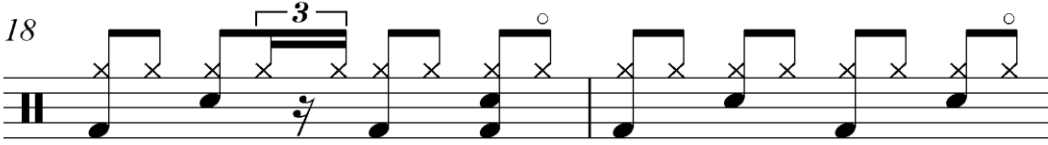
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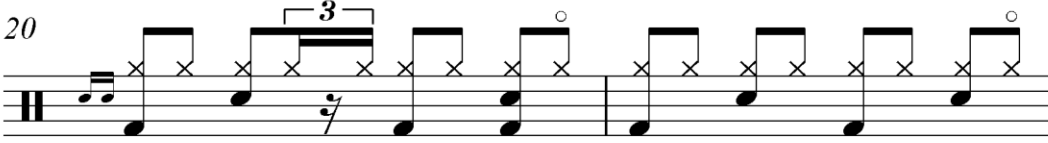
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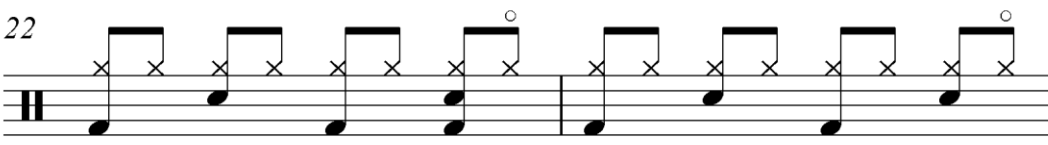
16 Chorus A1

Dr. 


mf

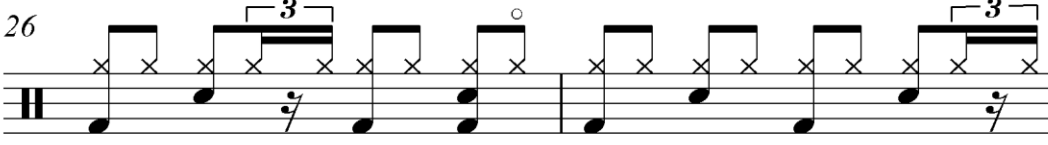
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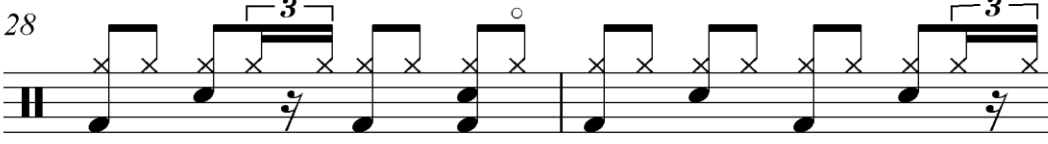
20 


22 

24 Verse

Dr. 

26 

28 

30 

Chorus B1

32

Dr. 

mf

34

Dr. 

37

Dr. 

Bridge

40

Dr. 


43

Dr. 

45

Dr. 

47

Dr. 

49

Dr. 

Turnaround

52
Dr.

54
Dr.

57
Dr.

Verse
59
Dr.

61
Dr.

63
Dr.

65
Dr.

Chorus A2
67
Dr.

f

70

Dr.

73

Dr.

Solo

75

Dr.

77

Dr.

79

Dr.

82

Dr.

Chorus B2

f

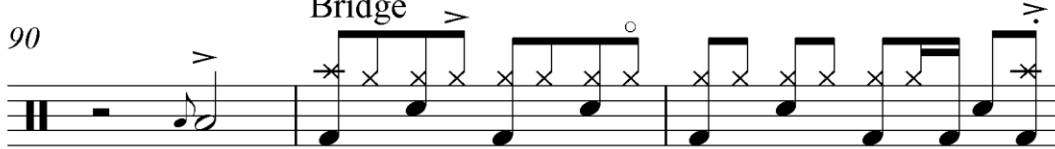
84


Dr.


87

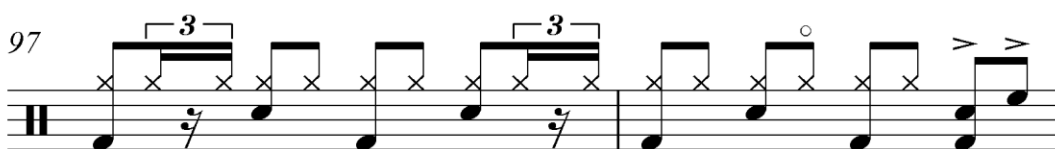
Dr.


90 **Bridge**


Dr. 


93 

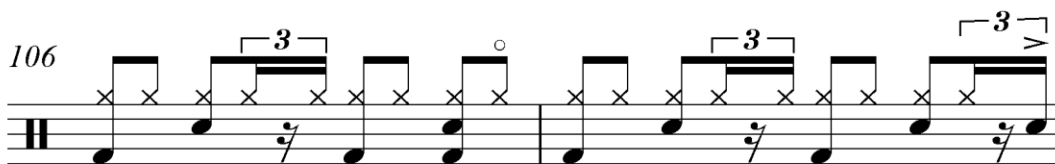
95 

97 

99 

102 

104 

106 

108

Dr.

110

Dr.

112

Dr.

114

Dr.

116

Dr.

118

Dr.

120

Dr.

122

Dr.

Dr. 

Dr. 

Dr. 

Dr. 

Dr. 

Dr. 

Dr. 

Dr. 

Rosanna

David Paich

♩=165

Intro

Drum Set

Dr. 2

Band enters

Dr. 4

Dr. 6

Dr. 8

Dr. 10

Verse

Dr. 12

Dr. 14

16

Dr.

18

Dr.

20

Dr.

22

Dr.

24

Dr.

26

Dr.

28

Dr.

30

Dr.

32

Dr.

34

Dr.

36

Dr.

38

Dr.

41

Dr.

44

Dr.

47

Dr.


49

Dr.

51

Dr. 

53

Dr. 

55

Dr. 

57

Dr. 

59

Dr. 


61

Dr. 

63

Dr. 

66

Dr. 

Verse

68

Dr. 

70

Dr. 

72

Dr. 

74

Dr. 


76

Dr. 

78

Dr. 

80

Dr. 

82

Dr. 

84

Dr.

86

Dr.

88

Dr.

90

Dr.

Bridge

fp

92

Dr.

95

Dr.

98

Dr.

f


101

Dr.

R R L R R L R R L


Chorus

103


Dr. 

R *f*


105

Dr. 


107

Dr. 


109

Dr. 


111

Dr. 


113

Dr. 

115

Dr. 

117

Dr. 

119


Dr. 

Keyboard Solo

121

Dr. 


123

Dr. 


125

Dr. 


127

Dr. 

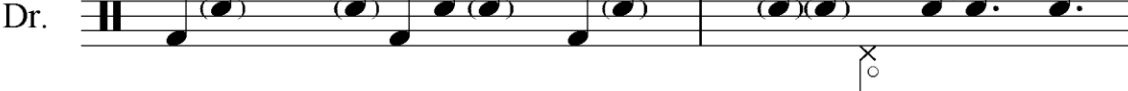
129

Dr. 

131

Dr. 

133

Dr. 


Guitar Solo

Dr. 

Dr. 

Dr. 

Dr. 

Dr. 

Bridge

Dr. 

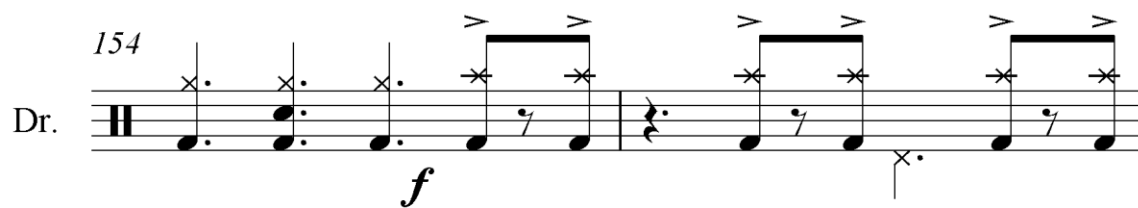
fp

Dr. 

(snare)

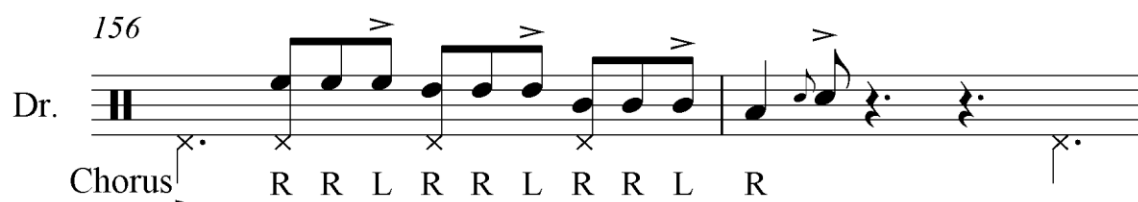
Dr. 

154

Dr. 

f

156

Dr. 

Chorus R R L R R L R R L R

158

Dr. 

f

160

Dr. 

162

Dr. 

164

Dr. 

166

Dr. 

168

Dr. 

Dr. 170

Dr. 172

Dr. 174

Dr. 176

Dr. 178

Dr. 180

Dr. 182

Dr. 184

Chorus

R R L R R L R R L

ff

186

Dr. 

188

Dr. 

Outro

191

Dr. 

193

Dr. 


195

Dr. 


197

Dr. 

199

Dr. 

201

Dr. 

203

Dr. 

205

Dr. 

207

Dr. 

209

Dr. 

211

Dr. 

213

Dr. 

215

Dr. 

217

Dr. 

219

Dr. 

221

Dr. 

223

Dr. 

225

Dr. 

227

Dr. 

[illegible]

223

Dr.



225

Dr.

227

Dr.

